FREE INSIDE: 'THE GREATEST HEAVY METAL ALBUMS OF ALL TIME' PULL-OUT PART TWO

No 221 January 14, 1989 95p

£1.45 Eire

# KERRANG!

## WHOLE LOTTA (CAMERA) SHAKIN' GOIN' ON

## OZZY OSBOURNE: OUT OF FOCUS FOR TWO DECADES

OZZY OSBOURNE: pic Annamaria Di Santo

RUSH
WINGER
EXODUS
SLAMMER
ANTHRAX
ONSLAUGHT
STEVE VAI
IRON MAIDEN

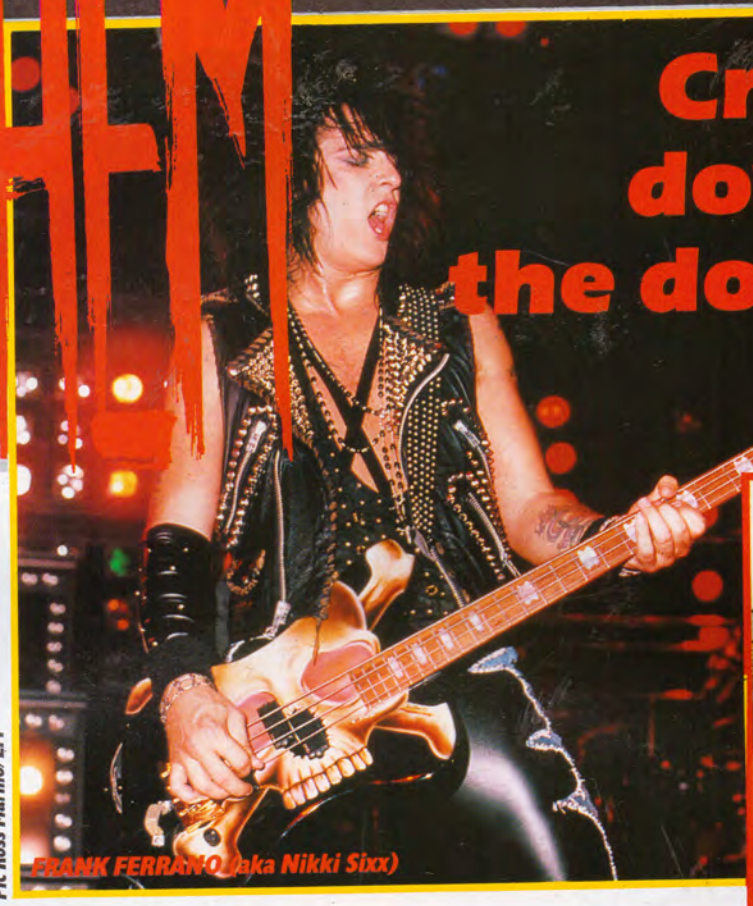
## HOT NEWS

MÖTLEY CRÜE FOR DONINGTON

ANTHRAX / BLUE ÖYSTER CULT TOUR DATES

BON JOVI / HEART TO PLAY WEMBLEY

# Crüe go down to the doctor's



FRANK FERRANO (aka Nikki Sixx)

Pic Ross Marino/LFI

MATTHEW TRIPPE (aka Nikki Sixx)

■ ***MÖTLEY CRÜE**, who finally get down to serious recording work on a new album in Vancouver in February with producer **Bob Rock**, have emerged as current favourites for a second-on-the-bill slot at this year's **Donington Monsters Of Rock** Festival!*

*Crüe look set to join the bill, almost certain to be headlined by **Whitesnake**, with Glamsters **Poison** in the frame for a spot earlier on in the proceedings.*

*Obviously, no official announcements have been made as yet, but the rumours concerning the appearance of these three acts seem pretty unstoppable!*

*Naturally we'll bring you more details as soon as we have them.*

*In the meantime, the current working-title for the Mötley Crüe opus is **'Dr Feelgood'**, although this is apparently the fourth monicker for the record the band have settled upon, and recording has not even begun yet!*

*Among the songs set for inclusion are **'She Goes Down'**, **'Without You'** (penned by bassist **Nikki Sixx** for drummer **Tommy Lee** and his wife **Heather Locklear**), **'Rodeo'**, **'Dr Feelgood'**, **'Big Brother'**, **'Rattle Snake Shake'**, **'Don't Go Away Mad'**, **'Time For A Change'** and **'Monstrous'**.*

*Whether these tunes are the final choices for inclusion on the album is unclear at present.*

*'Dr Feelgood' is due for Spring release on the Elektra label. The chances of the band making a tour of the UK before a prospective Donington appearance seem unlikely. Instead, the Crüe world tour looks set to kick off in the US in early Summer.*

*Meanwhile, **Matthew Trippe**, who despite earlier reports is still awaiting the court case that will determine whether or not he was once a member of the Crüe, has left his current band **Sixx Pakk**!*

*The remainder of the band, **Joe Dixon**, **Jim Harris** and **Roger Hemond**, have changed the name to **Blind Sight**, and have recruited **Mike Thomas** and **Tom Potts** to the line-up. They are currently recording their debut EP.*

*Blind Sight manager **Carl Fisher**, who also looks after Trippe, told Mayhem: "Matthew has a lot of problems at the moment, mainly related to the Crüe lawsuit, so we decided it was best for him to leave Sixx Pakk, at least until everything is resolved."*

*The case was due to begin in Tampa, Florida on December 8, but has been postponed. A new date has yet to be finalised.*

*We will of course be reporting on all future developments with Trippe, the Crüe and Blind Sight. This story looks set to run and run!*

■ US SUPERSTARS **Bon Jovi** look set to make a return visit to the UK this Summer for a spectacular outdoor headliner at **Wembley Stadium**, with **Heart** as a support act!

No details have been confirmed as yet, but the show should take place in early July, with July 1 or 4 being the most likely dates.

We can't tell you any more at present as plans are tentative, but rest assured we'll bring you the full story as soon as we have it!

Also on the cards is a Spring tour from Glam stars **Poison**, with **Femme Fatale** as support. Again, no details at present, and you'll know as soon as we do!

Another big name currently the subject of hot rumours is the awesome and definitely legendary **Spïnal Tap**!

A slot at London's **Town And Country Club** is being mooted for the band that featured in the now legendary 'rockumentary' **'This Is Spïnal Tap'**.

If it happens, be there!

■ THE **SCORPIONS** release a new single, **'Passion Rules The Game'**, on February 6.

Backed with **'Every Minute Every Day'**, its release coincides (roughly) with the band's two UK shows at **Hammersmith Odeon** on February 18 and 19.

Support for the shows will be US gal-rockers **Vixen**, and tickets, priced at £10 and £9, are available from the box office and usual agents.

■ **SLAYER** AND **Overkill**, who were due to play Britain together early this year as reported in Mayhem issue 219, have abandoned plans to visit the UK, although the European leg of the tour will still go ahead. Curses! Black, dark curses!!

■ **JEFF Healey Band** re-release their first single, **'Confidence Man'**, through Arista on January 17. Taken from the **'See The Light'** album, it's backed with **'That's What They Say'**.

**'Roadhouse'**, the film that stars Jeff Healey alongside **Patrick Swaze**, will open in the Summer. The Jeff Healey Band are expected back in the UK for live shows in late March and early April.

■ THE WEIRD and wonderful **Jane's Addiction** are set to follow up the success of their **'Nothing's Shocking'** debut album with their first full UK tour in January

They play **London ICA** January 20, **Edinburgh Venue** 22, **Leeds Warehouse** 23, **Manchester International** 25, **Newcastle Riverside** 28, **Birmingham Burberries** 29.

Go see 'em!

■ VIDEO DIRECTOR **George Snow** is currently seeking people to appear in a new concept Metal video.

Anyone not afraid of performing in front of the camera and who has a Metal image is invited to rush down quick to an audition at: **St Andrews Church Hall, St Andrews Road, London W14** on January 12 at 10 am to 5 pm.

No musical experience is necessary, but knowledge of a musical instrument may be an advantage.

■ SAN FRANCISCO Glam band **Vain** have signed a major recording deal with the Island label, and begin work on their debut album as soon as a studio and producer are finalised.

To be entitled **'No Respect'**, the album is due in early Summer. The band have over 50 original songs from which to make a final selection for inclusion.

The Vain line-up features **Davey Vain** (vocals), **Danny West** and **Jamie Scott** (guitars), **Tom Rickard** (drums) and **Ashley Mitchell** (bass).

■ PROLIFIC GUITARIST **David Chastain** has completed pre-production work on a solo album from **Castain** band singer **Leather**.

As yet untitled, the album is set to feature the following tracks: **'All Your Neon'**, **Catastrophic Heaven'**, **'Something In This Life'**, **'Diamonds Are For Real'** and **'Shock Waves'**.

The album is due for a Spring release, while Chastain releases his own solo album, **'Within The Heat'**, through the Leviathan label next month.

■ **UFO** REISSUE their last studio album, **'Ain't Misbehavin''**, through the FM/Revolver label on January 16.

It will be in a limited edition format, featuring a gatefold sleeve and red vinyl pressing.

■ **MANTAS**, THE post **Venom** outfit put together by guitarist **Geoff Mantas**, are seeking a bassist and keyboard player.

Interested parties should write to: Mantas, c/o **71 High Street East, Wallsend, Tyne And Wear**.

The band will issue a single, **'Deceiver'**, taken from their **'Winds Of Change'** album, which is backed with a cover of **'The Green Manalishi'** plus a new tune, **'I'm On Fire'**. The single will be available in February on the Neat label.

Mantas will also record a mini album in the Spring, which is set to feature **'Tonight'** as a single.

The current Mantas line-up features Geoff Mantas (guitar/keyboards), **Mark Savage** (drums), **Alistair Barnes** (rhythm guitar) and **Pete Harrison** (vocals).

■ RAMPAGE RECORDS, who issued the last **Only Child** album in the US, have made two more signings.

German band **Victory** will issue their **'Culture Killed The Native'** album in February, and LA band **Nitro** – who feature vocalist **Jim Gillette**, guitarist **Michael Angelo** and former **VVI** drummer **Bobby Rock** – should have their debut album completed for a Spring release.

■ SEMI-LEGENDARY **Zeppelin** copyists **Kingdom Come**, currently headlining their first Japanese tour, have almost completed work on their second album.

As yet untitled, it's been co-produced by singer **Lennie Wolf** and **Keith Olsen** in Olsen's Los Angeles studio.

The album is set for Spring release through Polydor.

■ SPANISH AOR band **Niagara**, who had **Derek Oliver** all in a tizz last year with their **'Now Or Never'** album which has just had a UK release on the Killerwatt label, have lined up their debut UK tour.

They play **Walthamstow Royal Standard** January 20, **London Marquee** 24, **Liverpool Milos** 26, **Birmingham Edwards No 8** 27, **Warrington Lion** 28 and **Corby Earl Street Club** 29.

More dates will be added shortly.

■ **THE JOHNNY Van Zant Band** have signed a fresh recording deal with Atlantic Records and are scheduled to begin work on a new album shortly. Production is set to be handled by **Rodney Mills** and **Robert White Johnson**. The band comprises Van Zant on vocals, **Erik Lundgren** and **Robbie Gay** on guitars, **Robbie Morris** on drums, and bassist **Jim Wheat**.

# Back in Britain

■ *THRASH MEGASTARS **Anthrax** have ended the suspense and announced details of a March UK tour – their first shows here since Winter '87!*

*The tour begins at **Manchester Apollo** March 8 and continues at **Edinburgh Playhouse** 9, **Newcastle City Hall** 10, **Birmingham NEC** 12 and **London Hammersmith Odeon** 13 and 14.*

*Tickets are now available from relevant box offices, priced at £8 and £7 for each show. A single, **'Anti-Social'**, taken from the latest **'State Of Euphoria** LP, will be released on Island to coincide with the dates.*

*These dates will be the only Anthrax UK shows this year. No support act has been confirmed as yet, although the band are hoping to bring **Living Colour** over (see feature page 36).*

# March of the Cult

■ *ROCK LEGENDS **Blue Öyster Cult** have lined up their first UK tour for four years!*

*The current Cult line-up is (from left in picture): **Ron Riddle** (drums), **Allen Lanier** (keyboards), **Jon Rogers** (bass), **Eric Bloom** (guitar/vocals), **Donald 'Buck Dharma' Roeser** (guitar/vocals).*

*The 'Imaginos Tour' runs as follows: **Manchester Apollo** March 7 (tickets priced £6 and £7), **Edinburgh Playhouse** 8 (£6 and £7), **Newcastle City Hall** 9 (£6 and £7), **Sheffield City Hall** 10 (£6.50 and £7.50), **Hull City Hall** 11 (£7), **Birmingham Hummingbird** 12 (£7), **Hanley Victoria Hall** 13 (£7), **Folkestone Leas Cliff Pavilion** 14 (£6.50 and £7.50), **Portsmouth Guildhall** 15 (£6.50 and £7.50), **Newport Centre** (£7) , **Bristol Colston Hall** (£6 and £7), **London Hammersmith Odeon** 18 (£7.50 and £8.50) and **Nottingham Royal Centre** 20 (£6 and £7).*

*Tickets are now on sale. The Cult's last album, **'Imaginos'**, emerged last year on CBS.*

■ GUARANTEED 'TREND-FREE' Syracuse, New York hard rockers **Masters Of Reality** unleash their debut LP, **'The Blue Garden'**, through the new Def American label in the States on January 24 with a UK release planned around one month later. The **Rick Rubin**-produced LP mixes a variety of styles from folky acoustic numbers, through blues to ultra heavy, hard rock boogie (see rave review next ish!). The track listing is as follows:

Side One; **'Theme For The Scientist Of The Invisible'**, **'Domino'**, **'The Blue Garden'**, **'Gettin' High'**, **'The Candy Song'**, **'Magical Spell'**.

Side Two; **'The Eyes Of Texas'** (a tribute to **ZZ Top**), **'Sleep Walkin''**, **'Lookin' To Get Right'**, **'John Brown'**, **'Kill The King'**.

The band's line-up is **Chris Goss** (vocals/guitar), **Tim Harrington** (lead vocals), **Googe** (bass) and **Vinnie Ludovico** (drums). Says Chris, "We're archaic and eclectic. We're not a combination of styles, we're a culmination."

Interested? You should be!

■ CONTRARY TO our live review in issue 218, **Hawkwind** parted company with drummer **Mick Kirton** a couple of months ago, and he did not appear at the St Albans show, or any of the other gigs on the tour.

Mick is on the lookout for a new band. Contact him on **(0272) 736748.**

■ **MAGNUM**'S FIRST two albums, **'Kingdom Of Madness'** and **'Magnum II'**, have been reissued by the FM/Revolver label, packaged in new artwork by **Rodney Matthews**.

FM/Revolver also reissue **'On A Storyteller's Night'** and the compilation **'Mirador'** on January 16. Both feature gatefold sleeves, free posters of the cover artwork, and will be pressed on clear vinyl.

'Mirador' will also feature a free three-track 12" single.

■ **EXCALIBUR** have announced their first UK shows of the New Year.

They play **Liverpool Milos** January 26, **Sunderland Casbah** 27, **Halifax Empire Showbar** 29, **Stoke Zoo Club** February 10, **Bethnal Green Stick Of Rock** 11, **Sutton In Ashfield Golden Diamond** 18, **Sheffield University Maze Bar** 21.

# KERRANG!

SPOTLIGHT PUBLICATIONS, GREATER LONDON HOUSE, HAMPSTEAD ROAD, LONDON NW1 7QZ
TELEPHONE 01 387 6611
TELEX 299485 MUSIC G
FAX 01 383 7717

**MANAGING EDITOR:** GEOFF BARTON

**DEPUTY EDITOR:** NEIL JEFFRIES

**NEWS EDITOR:** JON HOTTEN

**SUB-EDITORS:** ALISON JOY, KATE NISBET

**DESIGN:** STEVE 'KRUSHER' JOULE

**FOR FEATURES CONTACT:** GEOFF BARTON

**FOR ALBUM REVIEWS CONTACT:** ALISON JOY

**FOR LIVE REVIEWS CONTACT:** KATE NISBET

**CONTRIBUTORS:** BRIAN BRANDES BRINKERHOFF, SUE BUCKLEY, STEFFAN CHIRAZI, KEVIN FLANNERY, DAVID GALBRAITH, LYN GUY, ELIANNE HALBERSBERG, RICHARD HEGGIE, PAUL HENDERSON, HOWARD JOHNSON, DON KAYE, PAUL MILLER, DEREK OLIVER, DAVE REYNOLDS, AL RHODES, EL ROSE, XAVIER RUSSELL, DAVE SHACK, JERRY UWINS, MICK WALL, CHRIS WATTS, PHIL WILDING, RAY ZELL

**PHOTOGRAPHERS:** 'CRAZY' GEORGE BODNAR, JOE GIRON, ROSS 'GLOBAL' HALFIN, MARK LEIALOHA, RAY PALMER

**ADVERTISEMENT MANAGER:** MARC GREGORY

**ADVERTISEMENT REPRESENTATIVE:** CARA MULFORD

**CLASSIFIED ADVERTISEMENT REPRESENTATIVE:** MARISA BORGE

**ADVERTISEMENT PRODUCTION MANAGER:** KAREN DENHAM

**SEKRETARY:** SARAH 'SKARLET' SMITH

**PUBLISHER:** ERIC FULLER

**MANAGING DIRECTOR:** MIKE SHARMAN

**DISTRIBUTION:** SPOTLIGHT MAGAZINE DISTRIBUTION, 1 BENWELL ROAD, LONDON N7 7AX
TELEPHONE 01 700 4600

**TYPESETTING AND REPRO:** MARLIN GRAPHICS, 2-4 POWERSCROFT ROAD, SIDCUP, KENT

**PRINTERS:** PULMAN WEB OFFSET LTD, BLETCHLEY, MILTON KEYNES

ISSN 0262 6624



**© 1989 SPOTLIGHT PUBLICATIONS LTD**


■ **TERRAPLANE** HAVE parted company with vocalist **Danny Bowes** and guitarist **Luke Morley**.

Morley and Bowes will be working together on a future project, and Morley will also be collaborating with **Bernie Marsden** on some songs.

The split seems sure to signal the end of Terraplane, once one of the UK's brightest hopes, who issued two albums on the Epic label in the early '80s but never managed to go on to bigger things.

■ HAIL THE return of a legend! Former **Mott The Hoople** singer **Ian Hunter** will play his first UK show for over five years at the **London Dominion** on February 15. The Hereford rock 'n' roll star will be playing alongside his longtime sidekick, guitarist **Mick Ronson**, in the wittily titled **Hunter-Ronson Band**.

The date is part of a European tour whereon the band will be supported by the soon to be legendary **Dogs D'Amour**.

After leaving Mott The Hoople in 1974, Ian Hunter embarked on a solo career which has so far produced seven albums. Currently based in New York, he is writing material and looking for a record deal to put out a follow-up to his last LP, 1983's **'All Of The Good Ones Are Taken'**.

■ EVESHAM GLAM titans **Wrathchild** have lined up some New Year shows.

They play **Leeds Duchess Of York** January 18, **London Marquee** 21, **Nutley Shelley Arms** 28, **Salisbury Arts Centre February** 23.

■ THE RELEASE of **John Sloman**'s debut album **'Perfect Stranger'** has been delayed until the beginning of March, on the FM/Revolver label.

Produced by **Todd Rundgren** and remixed by Sloman and **John Evans**, the album also features **Alan Murphy** (**Go West**), **Adrian Lee** (**Mike And The Mechanics**) and **Greg Dechart** (ex-**Bad Company**).

■ THRASH 'SUPERGROUP' **Mekong Delta** are currently recording a new album, tentatively titled **'The Principle Of Doubt'**. It's due for release on the Aaarrg label in the Spring.

Aaarrg stablemates **Living Death** have changed their name to **Sacred Chaos** because of legal wrangles. Meanwhile, **Siren** are currently recording a new Aaarrg album entitled **'Financial Suicide'**, due later in January.

■ SWEDISH ALL-girl Thrashers **Ice Age** have lined up a UK tour.

They play **Leeds Duchess Of York** February 22, **Bradford Frog And Toad** 23, **Birmingham Edwards No 8** 24, **Milton Keynes Woughton Centre** March 1, **Walthamstow Royal Standard** 3, **London Marquee** 11.

More dates will be added shortly.

The band enter the studio in January to record three new tracks.

■ THE RELEASE of **Foreigner** singer **Lou Gramm**'s second solo album, **'Long Hard Look'**, due on the Atlantic label, has been put back to April.

# Horrors of Warfare

■ ***WARFARE** BEGIN work on a new concept album shortly. It will be titled **'Hammer Horror: (40 Years Of Hammer Films 1949-89): A Rock Tribute'**.*

*As the rather lengthy title suggests, it ties in with the legendary Hammer film company's 40th anniversary celebrations.*

*Famed actor **Peter Cushing** will pen sleeve notes for the album. Negotiations between Warfare and labels are now underway concerning the album's release. Hammer also plan to film accompanying promotional videos in suitably mist-shrouded Gothic style!*

*In the meantime, the band have recruited keyboard player **Lazer**.*

■ HARDCORE HEROES **Prong** have lined up a brace of shows in addition to their appearance at **Londonb ULU** on January 13. They play **Edinburgh Venue** January 23 and **Leeds Duchess Of York** 24.

Support will be **Godflesh**, who boast current and ex-members of **Napalm Death** and **Head Of David** in their line-up.

■ POWERFUL BRITISH rockers **Horse** have encountered some 'temporary legal problems' concerning their name, which they share with a Glasgow-based pop band.

Until the matter is resolved, Horse will appear under the monicker **Horse London**.

They've also lined up the following shows: **London Marquee** January 13, **Cardiff Bogeys** 14, **Milton Keynes Pitz** 20 and **Birmingham Edwards No 8** 26.

■ **MANILLA ROAD** have inked a European deal with the Black Dragon label, and will release their latest (and four-K approved) album **'Out Of The Abyss'** in February.

■ GERMAN SPACE rockers **Eloy** release a new album, entitled **'Ra'**, through the FM/Revolver label this month. It features the following tracks:

Side One; **'Voyager Of The Future Race'**, **'Sensations'**, **'Dreams'**.

Side Two; **'Invasion Of A Megaforce'**, **'Rainbow'** and **'Hero'**.

The Eloy line-up remains **Frank Bornmann** (guitar/vocals), **Michael Gerlach** (keyboards) and **Christoph Rennert** (guitar).

■ US HARDCORE band the **Circle Jerks** are to record a live album on their current US tour. It's due for release on the Metal Blade label next year.

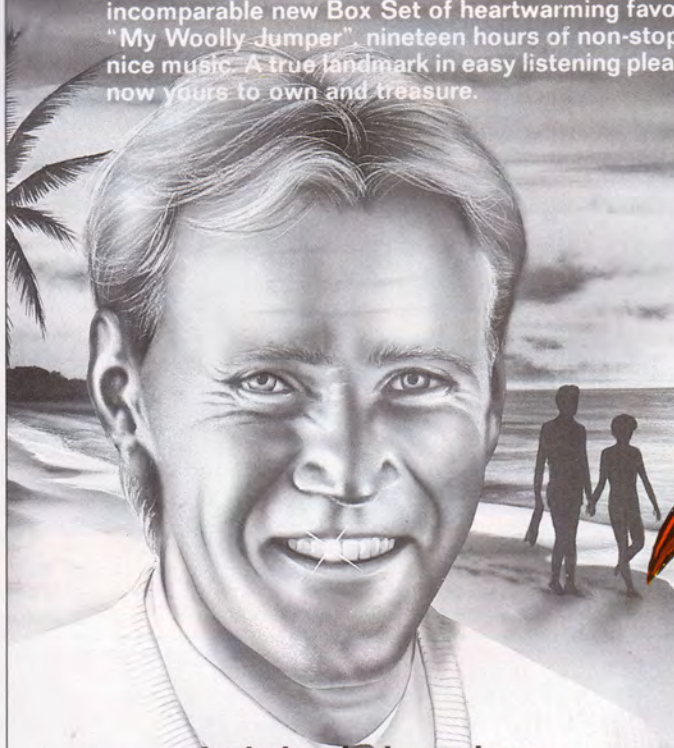
■ **DEMON** ARE due to begin work shortly on their seventh album, a follow-up to the excellent **'Breakout'**, set for a Spring release on the Clay label.

■ LOVELY **LISA Dominique** plays **Morecambe The Garden** February 16, **Birmingham Edwards No 8** 17, **Warrington Lion** 18, **Newport Lazers** March 15.

NEW
6 Album Boxed Set

# THE IMMORTAL DES HO
## 192 GREATEST HITS

The Emperor of easy listening reigns supreme with this incomparable new Box Set of heartwarming favourites; "My Woolly Jumper", nineteen hours of non-stop really nice music. A true landmark in easy listening pleasure is now yours to own and treasure.



**Includes the legendary**
24 Hours to Teignmouth • Stairway to Devon
I Left my Pacemaker in San Fransisco • Born to Hum
and many, many, many, many more.

**Don't miss the "Woolly Jumper Tour".**
Dec 3 Bridlington Public Library
Dec 4 Warminster Woollen's Institute
Dec 5-6 West Hartlepool Leek Academy
Dec [illegible] Preston Pigeon Club.

SOLD OUT

Available on album, cassette, CD, CDV, Video Disk, 45, 78 and Edison Cylinder.

*FREE* knitting pattern in every pack.

Steve Jackson presents
F·I·S·T.
Fantasy Interactive Scenarios by Telephone

Beware mortals, the world of F.I.S.T. is at hand. Tear yourselves away from daily drudgery and enter this labyrinth of medieval horror. Here lurk squirming, slithering zombies, screeching vampires and a hoard more hellish creations.

Hear fire-balls hiss and demons moan as you pit your skills against their cunning. Fame and riches await the courageous.

The telephone is your gateway. Dial if you dare.

For your Adventurer's Pack and other information, send a S.A.E. to the address below.

# Dead Easy Listening
# 0898·800·876

Calls are charged at 25p per minute cheap and 38p per minute peak and standard.
Presented by Computerdial Ltd. 7 Leapale Road, Guildford, Surrey GU1 4JU.

# SINGLES

Reviewed by PHIL WILDING

**THE GEORGIA SATELLITES: 'Hippy Hippy Shake' (Elektra)**
No, nothing to do with shaking El 'Oh, Cosmic' Rose violently by the neck, this is the old '60s gem lovingly retouched by one of the best live bands ever. It pumps, thumps and sounds exactly the same as the first time it took air. The South, like the best flour, will rise again. Honest.

**THE DIRTY STRANGERS: 'Thrill Of The Thrill' (Razor)**
Keith plays on this, Ron plays on this, and it's how the Stones should be moving in this day of synth and SAW. Incredible all-dancing, all-performing, all-moving rawk and rawl. Fabbo.

**CROSBY, STILLS, NASH & YOUNG: 'American Dream' (Atlantic)**
Geoffrey Barton thinks that this is rather fine and dandy. A smooth path through life, a sweet and insistent hummer that could make the sun shine. So far I've used it to clean the cat's litter tray and wipe the wax out of my ears. Dreary like a wet Sunday.

**JEFF HEALEY BAND: 'Confidence Man' (Arista)**
I know it's been reviewed before, but on the back of his recent live success, they've decided to release it all over again. And, I'm sorry, Mr Letter Sender, you were right – Jeff Healey is Canadian. And he plays guitar with a feeling that is warm and just and balanced and right. Oh, this is simply superb.

**LOVE AND ROCKETS: 'Motorcycle' (Beggars Banquet)**
I really thought that this bunch of heathen groovers had lost it forever, but with this they've strapped on their backpacks of Lucozade for extra thingy, tightened their bootstraps and let the mean mother f**k instinct within themselves go. It really is about time they remembered that the guitar (God bless her) is much more than a posing machine. Here, they keep it greasy, dirty and neat, a step in the right direction.

**PAT BENATAR: 'One Love' (Chrysalis)**
I think that our little friendship is about to end. Just tell me if they've been force-feeding you warm milk. I'll understand if you've been OD'ing on rusks. I'll know if the heady scent of diapers has curdled your brains into fine minestrone. What I'm trying to say, old Patty, is why the f**k did you release this bucket of warm slops on an unsuspecting world? I've lost all my faith.

**KING SWAMP: 'Is This Love?' (Virgin)**
Big riff, big guitar. Cute name, cool vocal. No song. No thank you.

**HYPER VYPER: 'Easy Livin'' (Hyper Vyper)**
This has a small pot of potential, a neat sound and makes me think, 'Um, must go see these live'. Cool geetar, and I bet the vocalist stands on stage with his legs apart and his head thrown back. You can tell these things. Even the packaging's cool for an indie release. Watch them.

**ONSLAUGHT: 'Shellshock' (London)**
Thump. Absolutely whacking. This bleeds, curses and whispers. This is incredible. While we've all been talking about British bands who will be the next big thing, we seem to have overlooked Onslaught. I am a convert, I am a fan. Does this mean I have to stop washing my hair?

**GARY MOORE: 'After The War' (Virgin)**
This must be a joke. This isn't really the new single. This few minutes of empty posturing and strutting. This isn't the man who was once capable of making me weep with a sound that hinted that perhaps he was indeed literally causing the neck of his guitar to bend and break. Can't be. Is. I only hope the rest of the album offers some improvement.

**NEW MODEL ARMY: 'Stupid Questions' (EMI)**
One band who still have a look of forthright indignation placed firmly on their collective gobs. This says NO F**KING WAY, BUTTY. A chant, a real spine cracker of a chorus and they're still the ugliest men in rock, but to play this music they couldn't be anything but. Stop asking. Buy.

# WHO IS NUMBER ONE?

. . . JUST TWO weeks to go before you find out, kidz!

In the meantime. . . ain't your FREE '100 Greatest Heavy Metal Albums Of All Time' booklet comin' along nicely?

By now you should be holdin' in your a-tremblin' hands one special stiff card cover containin' rampant re-reviews of positions 100 to 51 in our utterly amazin' LP listing.

Next week's *Kerrang!* (issue 222) will contain yet another sensational FREE supplement — 'The 100 Greatest Heavy Metal Albums Of All Time' part three! This 'un will give y'all the riotous run-through positions 50 to 26.

And finally, you'll be able to complete your FREE 52 page booklet with 'The 100 Greatest Heavy Metal Albums Of All Time'. . . part four! This ultimate top 25 instalment will hit ya right between the eyes in *K!* 223. Plus, it'll answer that all-important question: WHO IS NUMBER ONE?

(Helpful hint: it's not 'Moments — 20 Romantic Hits Of The '40s And '50s', featuring Frank Sinatra, Dean Martin, Doris Day etc.)

No true Metalhead will miss the next two issues of *Kerrang!*

KERRANG!

THE MAGAZINE THAT TAKES NO PRISONERS!

COR! BLOODY 'ell, what's goin' on 'ere?! All this huggin' an' cutie-pie business must surely be bad for lean, mean rock 'n' roll business – especially when you're in a lean, mean rock 'n' roll band like **Mötley Crüe**!

But takin' a ride *away* from the wild side for a moment, here's a couple of lovey-dovey shots to prove that the Crüe really aren't the pillaging, boozing party animals they once were. Sniff! Fair breaks a young girl's heart to see warbler **Vince Neil** pulling a severe mean an' moody pose alongside his mud-wrestlin' missus **Charisz** – whaddaya reckon, galz? Did we miss out or what?! Mind you, judgin' from that menacin' glare in Charrie's eyes, I can guess who wears the leather cod-piece in *their* house.

An' if that's not enough, check out the inset shot of behatted Crüe skinpounder **Tommy 'No, It's Not A Big Zit, My Nose Is Pierced' Lee**, gazing lovingly (aargh, no!) into the big, baby eyes of his Mötley missus **Heather 'I'm In TV You Know' Locklear**. Uhhh, it's just no good for the envy-enhanced blood pressure, not to mention that hideous shade of green all us *K!*-totin' girlies have just gone!

Er, **Nikki**, fancy a quick photo sesh . . .?

ALISON JOY

Pix Mark Weiss/ Idols

# THE WEEK IN METAL

*Rockin' Retrospective by DEREK OLIVER*

**1967**
**Pink Floyd** featuring leader and vocalist **Syd Barrett** perform at London's Institute Of Contemporary Art January 16 and, in a ludicrous sign of the times, discuss their performance with the audience after the show.

**1968**
**Jimi Hendrix**, the talk of London's music scene and wild man of heavy rock, moves into a London townhouse where the great classical composer **Handel** is believed to have composed **'Water Music'** and the **'Messiah'** over 200 years previous. Hendrix, acknowledging this remarkable coincidence, assures close personal friends that he, too, will compose there and not let the tradition down.

**1974**
**Brownsville Station**, described by their bespectacled leader **Cub Koda** as, "**Chuck Berry** filtered through three madmen", earn themselves a gold record for their only hit single **'Smokin' In The Boys Room'**. The group will go on to record a total of seven albums before splitting up. Miraculously more than 11 years later in 1985, 'Smokin' In The Boys Room' once again becomes a hit when **Mötley Crüe** issue a cover version recorded for their **'Theatre Of Pain'** LP.

**1976**
**Gregg Allman**, leader of the **Allman Brothers Band**, is subpoenaed on January 13 by a Grand Jury investigating a drug ring. This incident turns out to be the catalyst of the band's breaking up. Allman, on a narcotics charge, testifies against **Scooter Herring**, Gregg's personal road manager, who was given a sentence of 75 years imprisonment.

On January 17 the **Marshall Tucker Band** and **Charlie Daniels** headline the first in a series of benefit concerts for Herring. The gig brings him about $5,000 – a figure somewhat short of the $300,000 the trial has cost him in legal fees.

**1982**
**Cozy Powell**, perhaps the most famous drummer in rock music and, at this time, a member of the **Michael Schenker Group**, is rumoured to be moonlighting. Several sources report that Powell is rehearsing with **Robert Plant** at Rockfield Studios in Wales. Later in the year suspicions are confirmed when Plant releases his debut solo album **'Pictures At Eleven'** and Powell is heard playing on several tracks.

**1983**
Glaswegian quintet **Heavy Pettin'**

Pic Chuck Pulin

***BROWNSVILLE STATION: smokin' in the singles charts (1974)***

***HEAVY PETTIN': sign to Polydor for a career which fails to climax in megastardom (1983)***

announce that they have signed a major recording contract with Polydor. The band's only previous vinyl outing, a single on Neat Records called **'Roll The Dice'**, made the Top Five in the national HM charts. The band eventually split in 1988.

**Dweezil Zappa**, son of **Frank**, decides to drop his band monicker **Fred Zeppelin**, in order to release his first single under the name of Dweezil. **'My Mother Was A Space Cadet'** features Dweezil soloing on one of **Eddie Van Halen**'s guitars with the exclusive vibrato bar on it. Eddie saw the lad playing a school concert, noticed his guitar was permanently out of tune, and gave him his.

**1984**
Musical chair movements this week include the news that **John Sykes**, ex-**Thin Lizzy**, has now joined **Whitesnake**, replacing the recently departed **Micky Moody**. A further surprise in the Whitesnake camp is the announcement that bassist **Neil Murray** has rejoined the band in place of **Colin Hodgkinson**. The band also issue a statement denying rumours that **Jon Lord**'s keyboard position had been under threat with both **Mark Stanway** (**Magnum**) and **Darren Dean Wharton** (ex-Thin Lizzy) frontrunners for his job. "At no time," 'Snake insist, "has Jon Lord been under any threat of losing his place."

Meanwhile, over in the **Diamond Head** camp news reaches *Kerrang!* that bassist **Mervyn Goldsworthy** has left the band due to 'musical differences'. He is replaced by **David Williams** who makes his debut with the band on a 20-date UK club tour that starts on January 19.

**1985**
**Anthrax** part company with new vocalist **Matt Fallon** after a very brief liaison. According to a spokesman for the outfit's management, "Matt couldn't cut it in the studio". Anthrax intend to look for a new vocalist in the **Paul Di'Anno** style but they eventually settle for **Joey Belladonna**.

**Manowar** are forced to cancel a date at L'Amour in Brooklyn (New York) when vocalist **Eric Adams** is rushed to hospital with appendicitis.

A Brazilian rock festival, held in Rio on January 11, is claimed to be the biggest ever staged. Among the stars are **Iron Maiden**, **Whitesnake** and **AC/DC**

**1986**
**Styx** guitarist **James 'JY' Young** issues his first solo album **'City Slicker'** through his own private label Absolute Records. It is produced by keyboard wizard **Jan Hammer** and features former **Whitesnake** bassist **Colin 'Bomber' Hodgkinson**

**1987**
**Celtic Frost**, then acknowledged leaders of the *avant garde* Metal movement, begin work on their most critically acclaimed album of their career. Titled **'Into The Pandemonium'** and produced by the band, the album is set to feature an array of bizarre instruments such as an Arabian flute, cello, violin, timpani, operatic vocals, French horns and will also include both classical and rap tracks.

Meanwhile, over in Los Angeles news hits the streets that **King Kobra** lead vocalist **Mark Free** has left the band. His replacement is **Marq Torien**, formerly a guitarist in one of the early incarnations of **Ratt** and now, of course, firmly ensconsed in hot rockers the **BulletBoys**.

**1988**
Literally days before their first date at Edinburgh Playhouse on January 11 **Mötley Crüe** cancel their European tour. Although no official statement is forthcoming, *Kerrang!* understands that the band have run completely out of control and the Crüe's management had decided to halt the tour to allow the group to calm down. It would appear that trouble first began when **Whitesnake** left the Crüe's US tour – to be replaced by **Guns N' Roses**. The partying between the two bands getting out of hand leading to total mayhem on the Japanese dates with reports that vocalist **Vince Neil** smashed up his hand because he had no mayonnaise with his main meal, guns were wielded in public, women beaten and tour personnel literally afraid to tackle the members of the two bands.

Pic Chris Craymer

***JON LORD (left) and his ex-boss David Coverdale: "At no time under any threat of losing his place" says official statement (1984)***

***COZY POWELL: available for weddings, bar mitzvahs, Robert Plant solo albums etc (1982)***

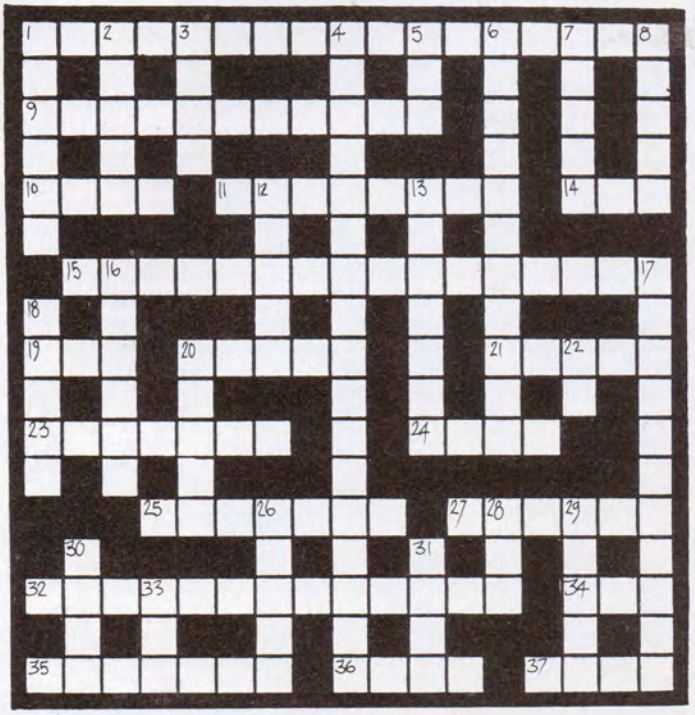
**BIRTHDAYS**
**Ronnie Van Zant**, vocalist for **Lynyrd Skynyrd**, born Jacksonville in Florida, January 15, 1949
**Michael Schenker**, lead guitarist ex-**UFO**, ex-**Scorpions** and now fronting **MSG**, born Sarstedt in West Germany, January 10, 1955.
**Geoff Tate**, vocalist with **Queensrÿche**, born Stuttgart in West Germany, January 14, 1959
**Pete Trewavas**, bassist with **Marillion**, born Middlesbrough on Teesside, January 15, 1959

## KERROSSWORD

**by Sue Buckley**

**ACROSS**
1. Hot stuff from Dokken (7.4.1.5)
9. . . . and a definite denial from the Cars (2.3.3.3)
10. Those acid bykers! (4)
11. Where did the Eagles claim to live life in? (4.4)
14. Kerslake in bubble excitement! (3)
15. Roth thinks he's in heaven! (4.4.8)
19. They forced it (1.1.1)
20. Stones said let it do this (5)
21. What did Rush put under pressure? (5)
23. 10cc didn't like it . . . oh no (7)
24. The Lofgren who came to dance (4)
25. Virgin boss, Richard's almost in a pickle (7)
27. One ripped Zappa's flesh (6)
32. Time for Magnum to lose faith (4.2.2.5)
34. Mike's field? (3)
35. 100 years for Supertramp to commit a crime in (7)
36. They go round and round (4)
37. Ding-dong Eric (4)

**DOWN**
1. Robin Trower crossing sighs? (6)
2. Frisky California (5)
3. Adams isn't 'out of ' the fire (4)
4. W.A.S.P.'s healthy boast (1.4.4.2.6)
5. The tiger had a famous one (3)
6. Uriah Heep and Robbie Robertson share a title for Lucifer (6.5)
7. Band that was forged in fire (5)
8. Just like a Van Halen (5)
12. Cooper in Wonderland (5)
13. Stuart from a big country (7)
16. Rundgren's perfect land (6)
17. . . . and Sabs' everlasting pin-up? (7.4)
18. Marillion put him with Judy (5)
20. Roy Thomas in the kitchen? (5)
22. Kooper in Tamla label deal (2)
26. Fancy Wilson girl (5)
28. Do this . . . then smile (3)
29. Mott rolled it away (5)
30. Meniketti/Diamond (4)
31. Queen saw another one bite this (4)
33. An old 'group' for Alan Brown (3)



***SOLUTION PAGE 47***

# THE SANE CHANCE

**It's been a long time coming, but 'In Search Of Sanity' — the first major league album from ONSLAUGHT — is finally set to hit the stores. CHRIS WATTS travels to Belfast to catch up with the Bristolian bashers, checks out new vocalist STEVE GRIMMETT (ex-Grim Reaper) and discovers why the band steadfastly refuse to write songs about flowers, trees and bumblebees. . .**

NEVER TRUST a man in a Pink Floyd T-shirt. It's probably just coincidence that Onslaught's lighting man is advertising the 'Delicate Sound Of Thunder' tour and sipping Budweiser.

Halfway through this, the second date of the Shellshock tour, I'm wondering whether Onslaught would love to be Bon Jovi.

"We're too f**king ugly," exclaims Jim Hinder in the middle of the night. "Two fat bastards and Ludwig! Would we like to be Bon Jovi musically?"

I hold my breath. The chirpy bassist winces. "Nah. Not really."

Onslaught are here in Belfast and on top of the world. Kevin Fetterplace, manager and character, is spreading stories of groupies and alley gropes whilst telling me when he'd like this feature to run in order to capitalise on the single's chart entry at 105. Hours later, just like Peter Grant, he's back at the hotel counting the dosh with the promoter.

"Originally," says the seasoned merchandising man, "we were gonna fly over Donington and drop 10,000 copies of the single onto the crowd. It's on a flight path, so we could've done it. But London Records figured it would blow our chances of ever playing there, so it never happened."

Kevin beams happily. "God, I love London Records!"

London Records have just bought Onslaught.

BELFAST'S EUROPA Hotel is efficient and vaguely grandiose. As two women in ballgowns fight over a man at the Christmas party, Onslaught contemplate the question.

"Why Onslaught?" Hinder muses. God, he looks like Lars Ulrich. "I think because the last album (released on Music For Nations in 1986, entitled 'The Force') established us as the leading Thrash band in Britain. It generated a lot of interest in companies who could see a future in music. In England about the only other Thrash band on a comparable level was Sabbat. In the end we felt the London deal was best for the band."

The six-album deal with London has naturally secured Onslaught's immediate future. The band may well be still waiting for the promised signing party, but have been busy in other areas. The first was to record their debut album on a large-scale budget with Stephan Galfas, and the second was to, oh, you know, sack a vocalist. As a result, 'In Search Of Sanity' has taken forever.

"We're trying to rival Whitesnake and Def Leppard," quips drummer Steve Grice. "We'll hang on for another year and then sell seven million copies. I'm sure we could arrange a convenient car-crash."

There's tired laughter. It's obviously a well-worn joke born out of desperation.

"We actually finished recording in September," explains Nige Rockett, Onslaught's unassuming guitarist. "We went to New York to mix. Then when we heard everything in perspective we realised the vocals just weren't up to it. There were a lot of pitch problems. London gave us two options. Either re-record the whole thing or get a new vocalist."

Sy Keeler, it would seem, was doomed.

"Kevin had heard about problems within Grim Reaper," continues Rockett, "and suggested we contact Steve."

Grimmett, in track-suit bottoms and bomber jacket, could head-butt sheep. He has also face-lifted Onslaught. Tonight he strutted like a pit bull terrier, snarling at the leash as the band worked him into the live set. Grimmett has lent the band melody without forsaking their uniquely British identity. Cold, hard riffs are just as intense, yet now with Grimmett aptly accessible.

Grimmett plays it down off-stage. "In the respect that it was all done for me, it was fairly easy to step into Sy's place. I didn't really have the time to learn the stuff the way I'd like to have done but it turned out OK."

The others are slightly wilder in his praise. "We were blown away by it," enthuses Rockett. "Even the stuff that Steve did on a four-track sounded better than what we had on the finished album in New York!

"For the first time we're a Thrash band with a world-class vocalist."

'IN SEARCH OF Sanity' will probably be the most important album of Onslaught's career. Thrash bands don't get much of a second chance these days. Not only have Onslaught made the news with their deal, but as a result they must save the world. Expectations have only grown as a result of the delay. '. . . Sanity' (originally titled 'Blood Upon The Ice' when first conceived) must, by design, kill 'em all.

"We've tried to create a mood in every song," explains Rockett, "which is relevant to the lyrics. The title track has a lot of weird sounding stuff to express the madness of the song. The ballad, 'Welcome To The Dying', has a mellower feel to it."

Why so many songs about death? Blimey, it's quiet in here!

"I suppose," pronounces Grimmett, "that dying is the only thing you know you're gonna do for sure on this earth."

There's an intelligent pause. "F**k me! That was deep," Hinder finally sighs.

I mean, couldn't you have written 'Welcome To The Living'?

"I suppose death is realistic," says Nige Rockett in his role of a Onslaught's lyricist. "Only that one song is directly about death."

Jim: "I think death is pretty f**king weird! It's interesting. It's just fascinating."

"If you actually read the lyrics," Rockett continues, "they're not morbid at all. There's no torture and gore at all. There's a lot of reality. 'Welcome To The Dying' is total reality. It's about how I'd feel if I was on the death-bed. The thoughts, the images. Then again, a song like 'Blood Upon The Ice' is about a guy after a nuclear war."

Well, that's morbid?

"No, it's reality. It's fact."

"We could write a whole album about flowers and trees and bumblebees but it wouldn't exactly be appropriate to the music we're playing. We like to write about different stuff. There's a song on the album called 'Power Play' which is about a guy taking drugs. A rich guy. He's totally f**ked on cocaine and shit. The opening line is '. . . *death is the way*' (!). That's how the guy will end up. Dead."

ONSLAUGHT ARE equal parts lean and gauche. Only time will tell if these essentially British ingredients have procured a world-class band, but 'In Search Of Sanity' is one hell of an album. As vague as it is vicious, it seems an entirely appropriate album from a band with a sensible deal who aren't allowed to sleep. Surely with a major deal you're supposed to be tucked up in your Lear Jet?

"The only noticeable change to the band," comments Grice, "is that it now feels like a totally professional set-up."

"I think doing the album with Stephan," adds Hinder, "changed us so much in terms of playing. The attitude used to be 'enjoy ourselves'. The mistakes were always there but we never used to bother about them."

"Obviously the deal has made a difference as far as money is concerned," says Nige. "Being able to use someone like Stephan Galfas, for example. There's no way we could afford that on an Indie label."

"This album has given us the chance to secure a really solid base," says Hinder. "To be honest, Iron Maiden have packed it in for two years, and we're after their spot.

"I can see the stage show getting bigger as well. That's the reason we didn't really want to play 'Welcome To The Dying' on stage until we could create the right mood. That'll come in time."

"Personally, I like polystyrene icebergs," deadpans Jim Hinder, "but it's a bit shitty really! A bit cheap, innit? I don't think we're the sort of band to come up with ideas like that. But yes, the show will grow."

Until the man on the desk has the three million dollar rig to play with, I wonder. It's late. Here's hope.

"It'd be nice to have a hit record all around the world," confides Nige Rockett. "That's a dream for any band. Onslaught are no different in that respect."

I really don't think Onslaught would enjoy being Bon Jovi.

Pix David Willis

**ONSLAUGHT (from left): Rob Trottman, Jim Hinder, Steve Grimmett, Steve Grice, Nige Rockett**

# SHY BOY

**Under pressure from gutter journo MICK WALL, guitar star STEVE VAI crumbles and owns up, "I used to smoke cigarettes." Other than that shameful admission, his tale is sadly scandal free and we are forced to admit that he (Steve, not Mick) is A Really Nice Guy. Read on for the full story on the axeman's rise from teenage wunderkind with Frank Zappa to his rank of co-pilot with David Lee Roth**

MEETING STEVE Vai for the first time last year, I was surprised. Nothing about the grinning, spinning, guitar-twirling rake you see onstage with David Lee Roth, or hawking around in shades and panama hat in the videos, prepared me for what it was like to meet the man in person, away from the din and the dazzle of the concert arena.

He's *shy*. He really is. And sometimes he talks so quietly you have to strain to hear the words. He's a still presence; very relaxed; no sudden jerky movements; no hassle.

And he doesn't drink; or smoke; or eat meat. While he's on the road, he works out every other day in a gym. He doesn't f**k around, either. Last year, he married his longstanding girlfriend, Pia, who used to be the bass player in Vixen.

Steve Vai is definitely one of the good guys in this movie.

There's an old theatrical maxim that goes something like: the greater the individual's talent and artistry, the greater too his ego. Meaning: some of the world's most gifted people have also been the world's biggest arseholes.

Steve Vai is the living repudiation of that myth. The sheer depth and versatility of his talents as a gun-for-hire guitar player is matched only by the almost excruciating degree of self-effacement he brings to normal conversation; not just about music, but anything at all.

"Steve has absolutely no ego, to speak of, at all," Roth once told me. "In fact, when he first joined the band, I spent a lot of time trying to inject some ego into the way he was viewing his own performance.

"The way Stevie sees his relationship with the audience is a lot different from the way I perceive *my* relationship to be with them. Steve's tends toward the humble, whereas mine is probably anything but humble. . . outwardly, anyway.

"The kid's a star. You just have to *remind* him occasionally. . . "

"Next to Warren DeMartini of Ratt, Steve is probably the shyest rock musician I've ever worked with," says Arlett Vereecke, Vai's American publicist. "I tried to get them together once, but it was impossible.

"Warren wouldn't believe that Steve had ever heard of him, let alone liked his playing and wanted to meet him. And Steve was exactly the same. . . 'Are you sure he wanted to meet me?'. It was crazy. The two of them dying to meet each other and both too shy to make the first move! It was a joke. . . "

It almost goes without saying that Steve Vai gives very few interviews to the press. "Apart from the specialist guitar magazines, where I mostly talk about equipment and guitar techniques and stuff like that, I rarely have anything to say to the press. That's all Dave's department," he says.

"It's Dave's show and it's Dave you gotta talk to if you have any important questions you want answered. I'm just another player in the band. . . "

HERE THOUGH, the modesty is too misleading. Always described to the press by Roth himself as his 'co-pilot' and 'chief manic mechanic', Steve Vai is indeed something more than 'just another player' in the David Lee Roth band.

So far, Vai has co-written 12 of the 17 original songs that have appeared on both Roth's solo albums, 'Eat 'Em And Smile' and 'Skyscraper', also gaining his first co-production credit for the latter.

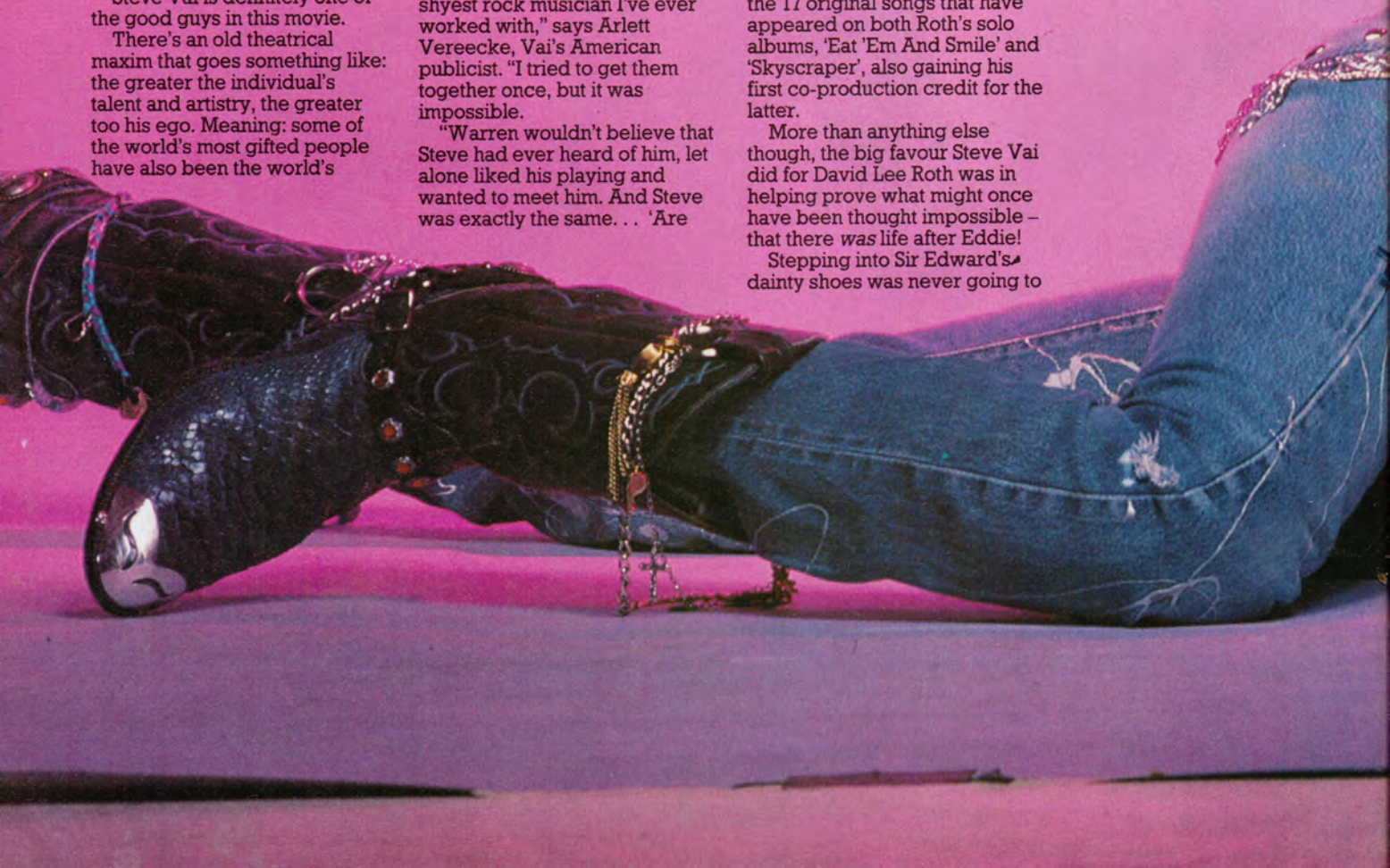
More than anything else though, the big favour Steve Vai did for David Lee Roth was in helping prove what might once have been thought impossible – that there *was* life after Eddie!

Stepping into Sir Edward's dainty shoes was never going to be an easy nut to crack, yet somehow Vai made the transition seem effortless. Not only was he a strikingly flamboyant showman, but his talent as a guitarist brooked no comparison. And by the end of their first tour together, in 1986, Vai's role as second-in-command to the Diamond himself was firmly established in the minds of fans and critics alike.

"When I first started working with Dave, he didn't load me up with too much responsibility, and he didn't trust me with absolutely everything. He wouldn't do that, he's too smart," says Vai softly.

"But as of this tour, it's started to become more like a two-man team. Every day it seems to become more and more like that. Dave knows me well enough by now to trust me, and to know what to expect from me in most situations on the road.

"I mean, Dave's still the boss. I'm not gonna start demanding



things, because that's not how to build a good relationship on any level.

"But we have grown very close over the last three years, even on a personal level. Despite our outward differences, when we get together we seem to complement each other very well. It's all about *contrast*, and *dynamics*," he says, curling the words around in his mouth with obvious relish.

"You might say me and Dave tend to specialise in those two things. . . "

WE WERE talking in the dressing room backstage at the Irvine Meadows Arena – a 17,000-capacity outdoor venue situated on the Southernmost tip of California – at the height of last Summer. The Roth tour was in full swing.

As chance would have it, I had come straight from interviewing Slash of Guns N' Roses, and the contrast between the two guitarists could not have been more striking.

While Slash sat there slugging back double-shots of Jack Daniel's and holding forth on the subjects at that moment closest to his grimy little heart, like AIDS, fist-fights and where to get the coolest tattoos in town, Steve Vai relaxed with a Perrier and spoke, gingerly at first, then with gathering force, on topics such as fortune, destiny and his faith in childhood dreams and ambitions. . .

Vai has a good five years on Slash, though, and I wonder out loud if he wasn't once a bit of a tearaway himself?

"You mean, did I used to go around with a bottle of Jack in my hand the whole time?" he says, his eyes twinkling. "Naw. . . I was never like that. I don't think I really have any dark secrets from my past. . .

"I *did* used to smoke cigarettes! And, man, there were plenty of times when I'd get up in the morning and check all the ashtrays for butts to smoke. . . But other than that, I've never been very . . . seedy, as such."

His only major vice, it appears, has been for the electric guitar, a habit he first got hooked on when he was still running around in knee-pants.

His startling proficiency for the instrument, plus his ability to read and write music from an unusually early age, won the teenaged Steve Vai a place, in the late '70s, at California's Berkeley School Of Music.

"I never graduated, though," he shrugs. "I turned up for about four semesters because I didn't know what else I should be doing. And then I started to get involved with Frank, and that was that. . . "

'Frank' is, of course, the legendary Frank Zappa.

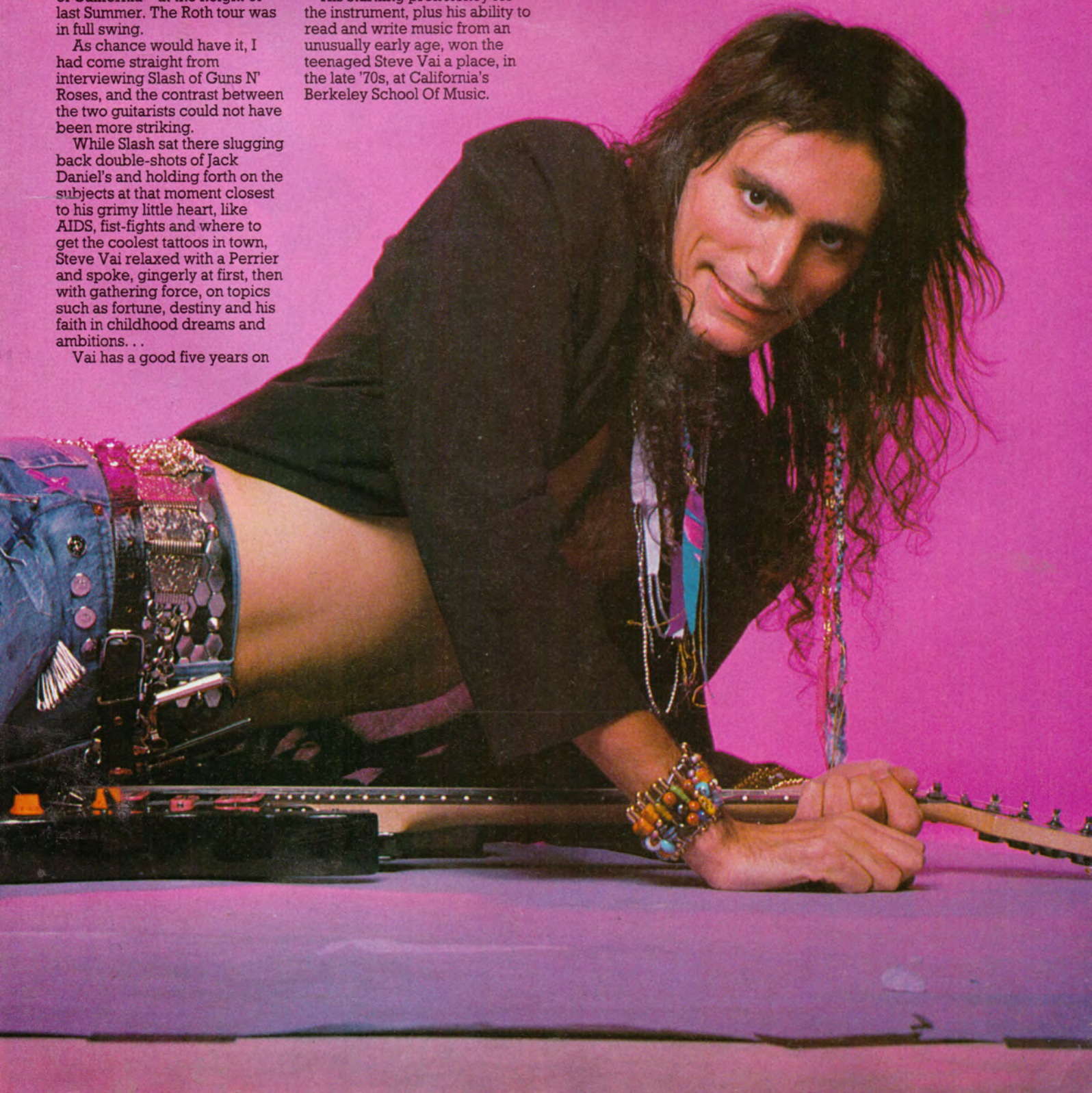
"When I was 15 I got his phone number from a friend of mine who was working in a recording studio in New York. He stole it. And I used to call this number up, like, once a year, and never get hold of him. Then one day he actually answered the phone. . . "

That was in 1979. The brief conversation that ensued resulted in Vai entering into almost a year's worth of correspondence with the old master, which eventually led to a personal invitation to audition for Frank's own band. That was in 1980 and the rest, as they say, is history. . .

WELL, ALMOST. Vai admits that even he doesn't know exactly how many Zappa albums his playing is featured on.

"I was with Frank for four years, and it was a pretty intense time. Frank writes and records *all* the time. . .You had to be on permanent stand-by 24 hours a day with Frank, because he might call on you to play some little lick, or some completely off-the-wall type thing, at any time of the day or night.

**KONTINUEZ PAGE 15**



Pic Neil Zlozower

# SHY

FROM PAGE 13

**"Despite our outward differences, when (Dave and I) get together we seem to complement each other very well. It's all about *contrast* and *dynamics*. You might say we specialise in those two things" – STEVE VAI**

"I learned my chops with Zappa," he says. "You had to be on your toes to play in Frank's band – some of the greatest musicians in the world had played in that band at one time or another – and I learned all about how to pace myself *and* deliver. And I learned how to bounce off other musicians. A lot of what we did was *very* impromptu, sometimes . . ."

Indeed . . . A musician acquaintance of mine who recalls seeing Vai play with Zappa still gasps in amazement every time he talks about it.

"He was quite brilliant, no other word for it," reckons my mate. "He'd be up there playing these incredibly elaborate, and often extremely difficult, 40-minute pieces that Zappa had invented probably the day before, but doing it with this big smile on his face as though he was just bashing out the chords to 'Johnny B Goode'!

"On a purely musical level, it was totally beyond anything he does with David Lee Roth."

When I put this hypothesis to Vai, he laughs and shakes his head.

"The best way for me to answer that would be to point out that I didn't walk into this band with my hands tied. I'm here because I want to be here.

"I owe a lot to my time with Frank, sure. But the day Dave called me up and asked me to come down and talk about joining his band, it was the most exciting thing that ever happened to me! I practically ran out the door!

"Sure, it's a lot more down-home and raunchy than the bulk of the stuff I was doing with Frank. But this is the kind of music I grew up on – rock 'n' roll, done the hard way . . .

"And both me and Dave are fiercely proud of what we've done together. I gain the same satisfaction out of playing the rock 'n' roll thing right, as I do out of pulling off something a little more, uh . . . left-of-centre, or whatever. I get the same glow inside."

IT WAS also whilst serving his apprenticeship with Zappa that Vai recorded his first two solo albums, 'Flexable' and 'Flexable Leftovers'; collections of esoteric, guitar-dominated instrumental works that Vai released on his own label Akashic Records (released here in Britain on Food For Thought) in 1984.

"During my time with Frank, I managed to build myself my own little studio in my garage. I've done a *lot* of recording in there since. I never wrote with Frank, so this was the only outlet I had at the time for my own stuff.

"In the end I had so much stuff laying around on tape, I decided to go ahead and put out my own little record. And then, because so many people seemed to like that stuff, I put out some more of the same kind of thing and called it '. . . Leftovers'.

"They were just little independent releases, though. Very hard to get hold of now. It wasn't meant to be like the launch of a big solo career or anything like that."

Plans for a third Steve Vai solo album – a deal for which was struck with Capitol Records shortly before his appointment to Roth's band was announced – have so far been consistently shelved, because, as Vai explains, "Dave's my number one priority right now, and that's a full-time job. When he decides to make an album and then take it out on the road, he pulls out *all* the stops – and you're talking about two years out of your life."

However, with Roth now pledged to spending much of this year getting the movie project that he first attempted and then aborted back in 1985 off the ground at last, it seems likely that a new Steve Vai solo album will surface at some point in the not-too-distant future.

EVENTUALLY, HIS tenure with the Zappa band ended: "The relationship between us as musicians had kind of reached its natural conclusion. It was kind of like the stage in the old master-pupil relationship where the time has finally come for the pupil to go out and do his own thing."

At that point, Vai tackled a number of diverse projects.

He drew the guitar charts for the first album by LA band the Epidemics, as a favour to his friend, Epidemics mainman Al Shankar. And he contributed the stunning guitar work that characterised Public Image Ltd's macabre 1985 collection, 'Album'.

"Bill Laswell (*the producer of 'Album'*) heard my solo album, and his people called me up. He thought my playing would really suit the new material Johnny (*Lydon, former Sex Pistol*) was then coming up with," he says.

"I really like what Johnny's about. He's very much an individual. A free spirit. And I was really into playing on his album. But when I went to see them play, you'd never know I'd played on the record – I almost got beat up!" he laughs. "It was *not* cool . . ."

It was also around this time that Vai got offered – and accepted – his first acting role in a movie. He played the part of Jack Butler – the Devil's own swarthy, guitar-pickin' emissary – in Walter Hill's 1985 movie, 'Crossroads'.

"Well . . ." he says slowly, eyes to the ceiling, ". . . I wasn't *bad*. I wasn't great, either. I mean, acting is definitely not my thing at all. I got the part completely by accident.

"What happened was I got a call from Ry Cooder one day asking me if I'd come down and add some guitar to some stuff he was working on, which happened to be the score for the soundtrack to this movie, 'Crossroads'.

"So I went down to meet with Ry and talk to the director, Walter Hill, and find out exactly what they wanted. After a while, Walter started looking at me kind of funny, and then he said: 'How would you like to play the part of Jack Butler in the movie?'.

"Just like that, straight out. I didn't know what to say. He said, 'It's okay, you don't have to say anything. Here's the script, take it home with you and read it. But I think you'd fit the part perfectly'.

"So I took the script home and read it, and like he said, the part seemed right, so I did it. Just as a kind of one-off adventure."

Probably the strangest 'one-off adventure' Vai embarked on during this period, though, was his decision to join forces with former Rainbow and MSG vocalist Graham Bonnet, as the man that replaced Yngwie J Malmsteen in Alcatrazz.

Vai recorded one album with Alcatrazz, 'Disturbing The Peace', released on Capitol in 1985, before realising his mistake and quitting after nine months in order to join the new band David Lee Roth was then putting together in LA, in readiness for his first tour without you-know-who peeling out the licks behind him.

"We weren't really going anywhere, so I'd pretty much already made up my mind to quit. And then Dave called me . . ."

PLAYING GUITAR for David Lee Roth brought Steve Vai the one thing, as a professional musician, he'd never got playing for anyone else: fame. Overnight, Steve Vai became a Star.

"You can't let it go too much to your head," he says. "Because of Dave's previous situation, anybody that got into that spot was going to be noticed immediately. At first, it was more a question of proving I deserved all that attention.

"Now, of course, I feel a lot more comfortable with the situation. I've recorded a couple of albums with Dave, and we've toured together. This time round I don't have to prove myself any more. I just have to enjoy myself.

"Fame as a thing in itself, though, I try to distance myself from," he goes on. "I never worried about it, which is a good thing. I've seen so many people worrying about it, then not getting it, and being totally crushed by the experience.

"I believe you are what you think you are, and even when I was a little kid I always pictured myself doing this. When I was 12 or 13-years-old, I used to go up to my sister's room and put on the headphones, and I'd lay in bed and I'd listen to music and just imagine that it was me up there playing for my friends.

"It became such a strong picture in my mind, that subconsciously I was already shaping myself around what I believed I'd like to be. I might be wrong, but this is how I see it.

"It's funny, I remember going to see Led Zeppelin play at Madison Square Garden when I was 17. And I had this cheap ticket, way up in the top corner of the balcony, miles from the stage. But it didn't matter, I was a huge Jimmy Page fan and I just *had* to see him play . . .

"I never took my eyes off him once all night, I just tripped out on the whole thing. And I remember looking down on the stage at the end of the show, after the band had finished and long gone, and trying to imagine what it would be like to play down there on the stage at Madison Square Garden . . . It became kind of like a dream of mine to do it – just once, even.

"And then on my first tour with Dave I finally got my chance . . . It was one of the only shows I didn't feel really nervous before. I already felt like I knew the place really well, and I just couldn't wait to get out there!

"When we came to the part in the show where I get to take a solo, I remember standing on the stage and looking up into the top corners of the balcony, and remembering. And every lick I played, I played for the people up there, and for the person I was, and wondered who might be up there looking down at me thinking exactly the same things I thought the first time I looked down on that stage . . ." he trails off, still thinking it over, still wondering . . .

*Special thanks to Arlett Vereecke for additional material.*

# VIEW FROM THE BAR

***The gossip column that doesn't deal in hearsay, rumour or innuendo. But FACTS – we gottem!***

■ 'ALLO BOOZERS, is it too late to wish you all a slappy Noo Year?

It is?

Thank Bog for that.

Quite frankly, it's all very nice taking a break once in a while, but after a time all that goodwill crap starts to get right up our hooters, do you know what we mean, boozers?

Ah yes, it feels mighty good to bathe once again in the warm, reassuring glow of the Luvverly Golden Optics, death-deck cranked to an unfeasibly large 111, elbow deep in all the latest dirt.

And, boy, has the dirt been piling up here at 'Bar HQ while we've all been laid out comatose beneath the shade of the nearest Krissy tree.

It's like **The Boss** said when we arrived back in the office the first night, "I don't think I've ever seen it looking so dirty in here!"

And, for once, he was right . . . The Flies! The Filth, The Fugs, The Flatulence and The Mocking Truth! In short, THE FACTS! All (in)human life is contained here at View From The Bar – the World's Dirtiest Fact-Filled Gossip Kolumn!

Awright . . . your nice white Kerristmas is over, boozers. Now it's time to get your hands dirty again.

Fingernails sharpened and ready? We'll begin . . .

■ HAVE YOU ever wondered, boozers, what **Guns N' Roses** star **W Axl Rose**'s *real* name is? Regular 'Bar reader, **Z Exhaust-Pipe Pose** of Newcastle has.

He writes: 'Dear 'Bar HQ, I have often wondered what W Axl Rose's *real* name is? Can you help?'

Ackshully Z, as it happens we can.

In FACT, W Axl Rose's *real* name is . . . **Billy Bailey**!

Yush, it's a FACT all right. But if you think that's funny, guess what **Izzy Stradlin**'s *real* name is?

How about **Jeff Isabelle**?

Yup, a FACT and no mistake . . . stop that laughing at the back there. And as for **Slash** . . . well, we don't think you'd believe us, boozers . . .

You would? Well, try getting your laughing gear around **Slashitopoloosloshitopoluss Hudson**, a name so long and complicated not even Slash himself can say it properly, but a FACT nonetheless . . .

■ OH WELL, if you're just going to sit there laughing at everything, we might as well keep the dirty jokes coming . . .

Biggest dirty joke of the week, in FACT, concerns American bozos **Manilla Road**, whose office this week ackskully sent out a press release celebrating the news that the band had recently been named as some of the **Ugliest Men In Rock** in the hallowed and beer-sodden pages of ye olde *Kerrang!*.

According to their singer, **Mark Shelton**, he considers our little 'Bar HQ award as: "An honour. For a long time **Lemmy** of **Motörhead** was the ugliest man in rock. We're proud to have beaten Motörhead at something."

Uh oh, obviously a bad case of communication breakdown here, boozers.

Let's clear this thing up once and for all shall we, just for the boys from Manilla Road . . . IT DOESN'T TAKE TALENT TO BE BORN DEFORMED, BOYS!

You were born Ugly and will die Ugly . . .

■ *AND TO start the Noo Year with a bang, boozers, it is our pleasure to present you with a brand new series that we're going to be featuring heavily over the next few weeks here at 'Bar HQ – to wit,* ***Centre-Parting Of The Week****!*

*And who better to recieve the very first* ***Golden Broadsword Award*** *than that early pioneer of the crooked crease, the old crooner himself,* ***David Coverdale****! YAAAAAY!!!*

*Note the casual elegance of his finely combed canal, and the way the sides hang limply like two long dog ears.*

*A centre-parting destined for future stardom if ever we saw one, boozers! Look out for more exciting examples of famous Centre-Partings next week . . .* (God, we spoil 'em, don't we? – 'Bar Ed.)

■ *WILL YOU just bruise your eyes on that drumkit, boozers! Who in hell plays that thing – a four-armed, eight-legged man?*

*Well, almost . . .*

*This is, in FACT, the drumkit that* ***Alex Van Halen*** *uses on stage.*

*Talk about over the top . . .*

*All we here at 'Bar HQ can do is echo the sentiments of our dear old mate* ***Dame Edna Everage****, who once said, "And to think that* ***Ringo*** *used to do the same thing with a set of saucepans and a couple of wooden spoons!"*

*Pic Bertrand Alary*

■ BY THE way, did anybody hear the – cough! – **Radio One Top 100 Songs Of All Time** over the hols?

Don't worry, we don't blame you if you did miss it, boozers. No partially sane creature could tolerate that kind of earache for longer than the time it takes to throw up. If it hadn't been for the fact that young **Skarlet The Harlot** had her portable tranny on the go one afternoon while we were trying to sleep one off, we might have been lucky enough to miss the whole thing too . . .

Awful, it was. Loaded down with crud like '**Fridge Over Bubbled Water**' by Simon And His Uncle and '**I'm Not On Drugs**' by the aptly named **10cc** . . .

And then something weird happened. The closer it got to the ackshual Number One spot, the better the tracks seemed to be getting. For every teeth-grinding piece of whimsy like '**Nights In White Satin**', there would be a '**Layla**' or even – gulp! – the whole of '**Stairway To Heaven**' played from start to finish with no gibbering DJ to distract you with his mindless waffle.

Was this *really* the **Gazza Davies** show we were listening to? And what in Bog's name would the ackshual Number One song be?

"What do you reckon it could be?" wondered The Boss aloud.

"I wonder if it will be something by **Loverboy**?" sighed **Del Boy Oliver**. "They're getting more and more popular all the time on this side of the Atlantic, you know . . ."

"Somebody shut him up," growled Geoff. "Give him some more cheese to eat or something, I'm trying to think . . . Could it be something by **Kiss**, perhaps? Back in the days when **Gene**'s tongue used to fire rockets and **Ace Frehley** ackshully moved around quite a bit on stage . . . Any thoughts, **Cheeky Jon**?"

"Never 'eard of 'em, Geoff," chirped the baby-faced one cheekily. "But I reckon it could possibly be something by **Magnum**, or better still, **Bonnie Tyler** . . . Good old Bonnie. They don't call her deep throat for nothing, you know . . ."

**Paul 'Pink Lives' Henderson** looked like he was going to open his mouth, but then thought better of it. Not even Weird Hendo was far gone enough to consider **Uriah Heep** for the top spot. It's not Radio f**kin'

■ *WOW! THOSE wonderful* ***Scorpions*** *chaps – everybody just loves 'em, don't they? YEAH!*

*Literally seconds after we received the news that the band will be playing two (yes, TWO!) nights at London's* ***Hammersmith Odeon*** *in February and nowhere else in Britain AT ALL, not even the* ***Dinnington Squirrel*** *(as in "Good evening, Squirrel! Are you ready to rock?!"), this pic arrived on the bar here at, er, 'Bar HQ.*

*And, really, this is the Lig Photo To End All Lig Photos, ain't it chums?*

*Apparently, on December 21 of last year, a post-Scorps gig party took place in Munich at* ***Roger Fritz's Pappasitos*** *(a leading West German takeaway establishment, specialising in Doner Kebabs and Tandoori prawn balls).*

*And who turned up to pose with hapless HM goosestepper* ***Francis Buchholz*** *(far left in pic) for the ever-wacky readers of View From The Bar?*

***Mick Jagger****?* ***David Bowie****?* ***Robert Plant****?* ***Nashville Hipshake****, even?*

*Nope . . . just* ***Klaus Lessman*** *of* ***Bonfire*** *(centre in pic) and* ***Mark Gershwitz*** *of the* ***Lita Ford*** *band (far right).*

*A truly pathetic trio, as we think you'll agree, boozers, and hardly worthy of inclusion in the pages of The World's Most Sozzled Gossip Column. But you know us, we're generous types, and if that guy* ***M**k W**l*** *will keep under-writing . . .*

*Whatever. Members of* ***Bon Jovi*** *and* ***Cinderella*** *were also rumoured to be in attendance at this here party, but as we ain't got no pictorial evidence to back up this claim, we can only assume that this is not a FACT. In FACT, it's a LIE!*

*(And more to the point: who is this Mark Gershwitz bloke, anyhow? We've seen Lita Ford live on numerous occasions, and we've never, ever noticed any band members onstage with her! It'sh a myshtery, ain't it, boozersh?)*

Moscow we were listening to.

And then, Big Gazza's smarmy voice came back on the radio and blurted it out . . .

"Here we are then," he smarmed, "the Number One song of all time, as voted for by you, the Radio One boozers . . . It's – '**I Owe You Nothing**' by **Bros**!"

What? Bros? BROS? What the hell is the matter with the people who listen to Radio One? Are they all GODDAMNED OLD LADIES?

Kidz today, boozers, there's just no telling them . . .

■ STAYING ON the prickly subject of so-called All Time Top Songs, a new magazine called ***Nostalgia***, specialising in covering artists like **Beethoven** and **Mozart** in much the same way most mainstream pop papers deal with contemporary '80s artists, recently conducted its own poll to find out what you, the nostalgic boozer in the street, voted as your Top Tunes Of All time.

And this time, thankfully, no sign of Dross or Gross or whatever those twats are called . . .

The Numero Uno spot was a bit of a flop, with that odd couple **Simon & Garfunkel** and their infernal '**Bridge . . .**' hogging the nostalgic limelight. The rest was equally predictable.

Number Two was **Procol Harum**'s old groaner '**Whiter Shade Of Pale**'; Number Three was **Eric The C**'s '**Layla**'; Number Four was the **Moodys** and '**Nights In White Whatsits**'; and Number Five was a tie between **Zep**'s '**Stairway . . .**' and **Bing Crosby**'s '**White Christmas**', ferrchrissakes!

Yaawwwnnnn . . . why do they bother with these things when every bloody knows you only have to look no further than the latest ***Kerrang!*** **Top 100 Heavy Metal Albums Of All Time** if you want to be told something you *didn't* know for a change!

It's enough to turn a man to strong drink . . .

■ WE LEAVE you this week, boozers, with this grisly thought: in Iceland, the people like to Slam Dive to **Kansas**!

Nope, we're not lying. It's a stone cold FACT!

Our man on the spot, **Rex Reykjavik**, recently reported seeing a crowd of some 2,000 maniacs slam diving like **Metallica** were going out of style while Kansas – yes, the very same '**Carry On My Wayward Nonce**' boyos – pranced around like prunes on stage!

Mind-boggling, innit? Roll on the big thaw, that's what we say . . .

*Pic Denis O'Regan/Idols*

■ *WELL, EVEN if we didn't go to any parties this week, it's nice to know that someone did . . .*

*And who better to set the party scene swinging for '89 than our ridiculously oollldddd mate,* ***Keef Richards*** *– or* ***The Real Nikki Sixx*** *as he is also known to us here at 'Bar HQ.*

*Seems Keef, who recently completed his first solo tour in the States, decided to throw a little party to celebrate his return to the road, so to speak (not that Keef ever looks like he ackshully at any time left the road), and who should show up but a whole bunch of famous loozers the likes of which has not been seen since the last time* ***Mick 'Old Pals' Wall*** *went out for a 'quiet drink with some of me rock star mates' . . .*

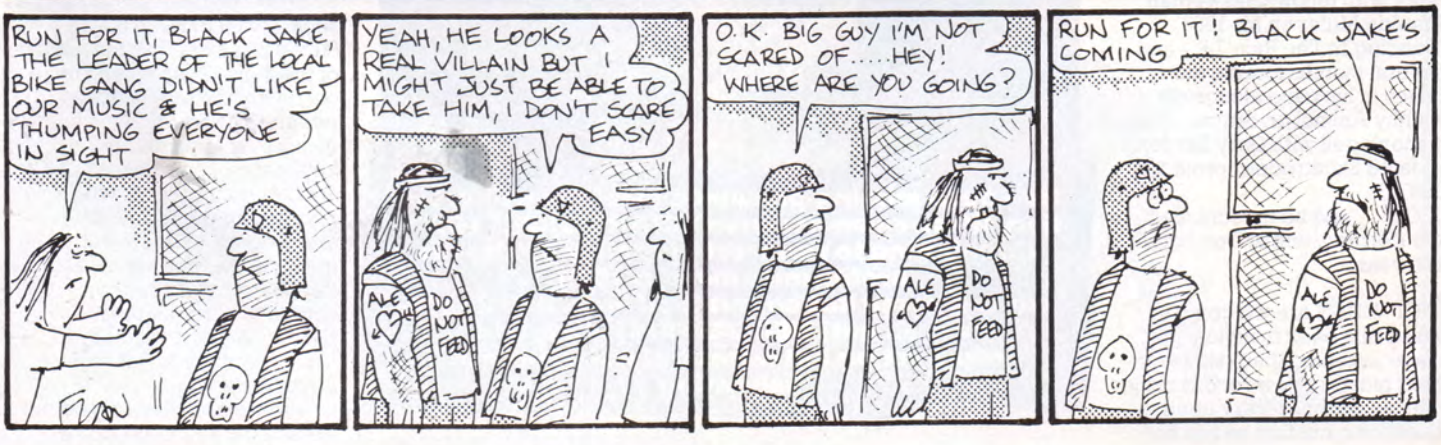
***Joni Mitchell*** *showed up, her first time out of the house in 10 years.* ***Little Steven*** *and* ***Nils Lofgren*** *were there, pretending not to know anybody called* ***Bruce.***

*And – seen here in our picture making the scene with the original Big K –* ***Mike Monroe*** *and* ***Brooke Shields.***

*What? The old guy in the middle? Oi, you lot, shaddup!*

*Keef always looks like that when he's enjoying himself . . .*

**BRICK OUTHOUSE** **by Kevin B Flannery**


RUN FOR IT, BLACK JAKE, THE LEADER OF THE LOCAL BIKE GANG DIDN'T LIKE OUR MUSIC & HE'S THUMPING EVERYONE IN SIGHT
YEAH, HE LOOKS A REAL VILLAIN BUT I MIGHT JUST BE ABLE TO TAKE HIM, I DON'T SCARE EASY
O.K. BIG GUY I'M NOT SCARED OF.....HEY! WHERE ARE YOU GOING?
RUN FOR IT! BLACK JAKE'S COMING
ALE
DO NOT FEED

# OL' RED EYES IS BACK

THERE IS a point on the second side of Balaam And The Angel's 'Live Free Or Die' album where the guitar gets really, uh . . . dangerous. It's on the title-track and it's the hallmark of a *seriously* good guitarist. The sleeve offers no clues but the man responsible is Brian Robertson.

Yup, he of the lion's mane and wah-wah pedal in Thin Lizzy heydays, he of the red hair and shorts in Motörhead's other perfect days, and latterly of . . . of . . . well, of no fixed abode it would seem.

Until the Balaam thing surfaced, it had begun to look as if Robbo had gone under and opted out. Sure, he'd turned up here, lent a hand there . . . but for a man of such spectacular talent it all amounted to a lot less than we might hope for. A lot less than he was capable of.

Maybe some of you are unfamiliar with his work. You could do a lot worse than beg, borrow or steal a copy of Thin Lizzy's 'Live And Dangerous' and witness the superlative blues solo in 'Still In Love With You', then contrast it with the blistering lead breaks in 'Emerald'. One or two moments on Motörhead's 'Another Perfect Day' apart, these represent probably the pinnacle of his career. But then Lizzy were unique, and that's not to belittle his other projects since.

A brief skip through his CV since then turns up tours and two albums with Wild Horses alongside Jimmy Bain, session-work with fellow Glaswegian Frankie Miller on his 1986 'Dancing In The Rain' LP – and several months touring the States in his band alongside Philthy Animal on drums – then a short spell with Gary Barden's ill-fated Statetrooper project in 1987.

Oh . . . and he gatecrashed the *Kerrang!* tent at Donington last year.

BUT WHEN are we going to see him back in action – on stage instead of backstage, or hear him on a new record rather than an old one? Very good questions, but first he has one for me: "What'll you have?"

Pint of Best.

"Right, that's one pint of Best, a pint of lager and a double whisky mac."

It's 11 am. I wince and follow him to a seat by the pool table. His hair is as long as it was with Lizzy but now looks a fairly permanent shade of red. No, it doesn't match his eyes. In fact, he looks pretty fit – he's lost weight and still has that boyish twinkle in his eyes.

First mouthful swallowed, tape rolling, I ask him just what *has* he been doing recently.

"I've spent the last year-and-a-half writing, and demoing stuff in my home studio, sounding out record companies as I go along. I'm working with Stevie Glover (keyboard player, formerly with Statetrooper), young chap, good player."

So what's it sound like?

"It's . . . er (laughs) . . . It's kinda difficult to explain. Just melodic rock like I usually do."

Like the Lizzy/Wild Horses thing?

"No. Because I've written more or less all of it on keyboards, which I didn't really do a lot of before."

My heart sank. Flashing before my eyes (and ears) were images of the man gone soft – packing away his Gibson Les Paul and setting out for the pages of Wimpwire. But fear not, the tapes he later played me were unmistakably Robbo – more keyboards than in days of yore to be sure, but with razor sharp riffs and barbed wire hooks aplenty. Meanwhile, back at the pub . . .

"I don't want to form a band as such. I want to keep it with Stevie and myself as the nucleus of the thing. Then when we go out on tour I'll hire in extra people. The line-up I'm thinking of is Stevie and another keyboard player, myself and another guitar player who'll do rhythm and the bits I can't be arsed doing – cos I'm gonna be going all the lead vocals and keyboards as well – then a couple of chick singers, percussionist, drummer . . ."

So how did you get so into keyboards?

"I was classically trained on keyboards and cello to start

**He's been missing-presumed-lost for a while, but fiery Glaswegian axe-man BRIAN ROBERTSON is threatening to resurrect himself and raise his profile once more in 1989. Self-confessed Robbo-nut (half man, half Robbo-fan, all nut) NEIL JEFFRIES is beyond resurrection but raises a glass or three in salutation**

with. Guitar was just something I picked up along the way (laughs), when I was about nine or 10."

Do you *like* being stuck in the studio?

"Well, I just decided it had to be done that way cos I want the best material I can get out of myself, to be able to pick from a large selection of stuff.

"A lot of it goes in completely different directions. You'll get an old rock 'n' roll thing, a heavy riff thing, then a poppier thing. But it's all coming together. . ."

AT WHICH point we were interrupted by a mad window cleaner and some pretty desperate games of pool. The window cleaner's life story was only marginally more depressing than mine and Robbo's form with the cue, then to add insult to injury he beat us both and shambled off without buying a drink.

We sit down again, me blaming the beer, Robbo blaming the lack of it.

Sho anywaysh, tell me how thish Balaam thing happensh.

"I got a phone call from Steve Brown, their producer – a guy I'd worked with before when I was in Lizzy. They'd said to him they wanted a guitar player and asked if he could get me.

"I said, 'Sure, just give me a bottle of mescal and I'll do it!' I was only kidding, but I arrived at the studio and there was this bottle. So I said to them, 'Nice one! But do you think we could get the track done before we open that?!'

"We didn't. We opened the bottle first.

"In fact, their guitar player Ian McKean told me that he'd been trying to copy the solo, but couldn't. I said, 'Don't bother cos I couldn't even do it. I don't even remember doing it . . .'

"I did a couple of gigs with them too, supporting the Cult at Brixton Academy and Wembley Arena. That was quite a giggle. We did 'Live Free Or Die' and Led Zeppelin's 'Rock And Roll'."

Would you like to do more things like that?

"Yeah, sure, but no one seems to know where I am."

Right. Tell that to Jon Bon Jovi who couldn't find him to do an encore of 'The Boys Are Back In Town' with the band at Donington in 1987. Jon did track him down for one of December's Wembley shows – but then at the last minute decided not to play that particular number. Some you win, some you lose.

But it does seem that the pendulum is swinging back his way. Hot on the heels of another handful of gigs with Frankie Miller, our Robbo was up onstage at Wembley knockin' 'em dead guesting with the Pogues (!) and now it seems that at long last some kind of solo deal is imminent.

Not before time. Watch this space.

**BRIAN ROBERTSON (left) with keyboard cohort Steve Glover: spent the last year-and-a-half demoing material together**

# CALL OF THE WILD!

**KERRRRUUNCCHHH!!!**

AS THE mighty *Kerrang!* prepares for another 12 months as yer all-time number one rock 'n' roll mag, we're gonna get bigger and better by the issue – and so is our decibel dealing Livewire telephone service!

Yup, the call is gonna get even wilder as we introduce brand spanking new hotlines for the brand spanking New Year! Here's the rundown on the power-packed programme we've got lined up for you, starting January 3.

● Call **0898 121319** for your regular decibel dose of the week in Metal, introduced by a different member of the kolossally kracked *K!* team each week, and now featuring hotter news and hotter sounds than ever before!

● Call **0898 121320** to hear our incredible new **Band Profile Line**, where we take a well rockin' look at the career of **David Coverdale** an' his many, many **Whitesnake** line-ups!

● Call **0898 121321** and listen to the *Kerrang!* **Album Of The Week**! What a way to check out who's hot at the top!

This week, **Bon Jovi**'s **'New Jersey'** gets into gear for the new year. Hear a different cut each day!

● Call **0898 121322** to tune into our ever popular **Album Preview Line**.

Canadian superstars **Rush** release their third live double album, **'A Show Of Hands'**, on January 16. Check it out! And hear a new number every day!

● Call **0898 121323** and tap yer toes to *Kerrang!*'s kerracking **Top 20 Metal Singles Rundown**. All the biggest sounds of the week blasting atcha!

● Call **0898 121324** to check out yet another amazing new line, the *Kerrang!* **Classic Rock Album Line**!

This week check out an all time Heavy Metal great, **Black Sabbath**'s **'Paranoid'** and go crazy! Remember, we change the featured track every 24 hours!

AN' DON'T forget, each line will be updated with new programmes every seven days.Now that's what *we* call music!

*Calls cost 38p per minute peak rate and 25p per minute cheap rate.*

***WHITESNAKE: DAVID Coverdale's much changing band featured on the Band Profile Line (0898 121320)***

*Pic Ross Halfin*

# KING PRONG

**The strangely-named PRONG hail from New York's Lower East Side. They combine Hardcore attitudes with some of the best guitar riffs this side of Dave Mustaine-era Metallica. They're playing a one-off gig in London this coming Friday. In a quasi-radical departure from his usual consummate AOR ramblings, DEREK OLIVER urges you to check 'em out . . .**

DO YOU know where you can find some of the crunchiest riffs around? They can be discovered lurking in the cool black vinyl rings of 'Force Fed' – a record by a band called Prong.

With the snazz of Megadeth and the systematic speed of early Anthrax, Prong attack their music like a crazed panther ripping the eyes from an unfortunate wildebeast. Sleek and subversive, they cut you down with razor slashing riffs and gluttonous energy.

Don Kaye, our Noo Yawk nightmare correspondent, likes Prong a lot too. Don's a man with his finger on the underground pulse, and it was he who originally set his soul on fire promoting the sounds of Prong in a sprightly feature published in issue 11 of *Mega Metal Kerrang!*. What Don didn't say was that Prong actually bite the bollocks off Lower East Side rivals such as Circus Of Power.

Oh yeah, I forgot to mention that Prong are based in New York's sleazy East end. Here in this cultural melting pot a scene, of sorts, has grown to encompass a multitude of new Hardcore and regular Metal acts such as Raging Slab, Live Skull, Swans and (oh dear, do we have to mention them again?) Circus Of Power – the major label bimbos who've already been plastered on the front cover of *Kerrang!*.

Fitting awkwardly into that same scene are Prong – although somehow I get the feeling that they'd rather they weren't labelled Lower East Side wannabes. Aggravated at the tag, guitarist Tommy Victor lashes out with typical New York bluster.

"This whole Lower East Side trip has been blown out of proportion. It's a cheap neighbourhood with a big minority population, lots of different immigrants rubbing shoulders with each other, but it's rapidly being gentrified. These days you're getting drug deals done in the shadow of upmarket restaurants, that kind of thing."

BEFORE WE jump ahead to other topics, let's study a thumbnail sketch of the Prong story so far. Since day one, some three-and-a-half years ago, the band have consisted of just three monster men. That's Tommy Victor on guitar, bassist Mike Kirkland and drummer Ted Parsons.

All of them are, so they say, old timers of the New York Hardcore/underground scene. Tommy was once a member of the Misfits and, alongside Ted, he was in the Swans before they got hip to the trip. At the tail end of 1987, Ted and Tommy got shut of Swan fever and hooked up with Mike who was bass-busting for Damage.

Prong's first major achievement, apart from scoring the odd seedy club gig, was financing a debut mini LP called 'Primitive Origins', released on their own label, Spigot Records.

To be quite honest, I wouldn't recommend this record to anyone who, like *moi*, has been smitten by their latest album. The crunchy riffs are there, but it's a little too left field for my liking. Still, it was an effective calling card.

"We've been developing a sound over a long period of time," reckons Tommy. "It's only recently that we've spotted our real direction, and we're not in the process of focusing all our energy on that point. It's definitely more hard rock than the Hardcore stuff we've been coming from. We're heavy as hell, but the feel is still very dark and ominous. We are definitely not changing our motives to suit current tastes.

"In a way, I guess we're deliberately trying to escape the Hardcore tag. The way I see it, the underground scene is dying on its own two feet anyway. Cult bands can't compete with the big bands who've broken through to major label status, groups like Anthrax, Testament, Slayer and Megadeth."

Tommy is determined that Prong will not remain strictly small time. For a start, the band are literally starving and every penny of their meagre earnings from various shitty day jobs is ploughed back into keeping the band afloat, and their equipment is falling apart at the seams. They need the financial backup of a large independent label.

Fortunately for them, matters have taken a turn for the better. Like an avenging angel, Relativity Records (one of the largest indie labels in America) have now licensed the band's own label Spigot for exclusive American distribution.

THE GROUP's latest album, 'Force Fed', released early last Summer, is vastly superior to 'Primitive Origins'. When I first heard it I couldn't believe that a Hardcore band had it in them to come up with so many quality riffs. Far too many bastardised Punk/Metal crossover acts are confusing the public with inebriated Thrashing. Prong are the best riff makers since Dave Mustaine-era Metallica. There, I've said it.

Have you considered adding another guitarist?

"Never," replies Tommy. "That might clutter things, and besides we're such a tight unit that it would be impossible for any other guitarist to fit in on a personal level."

What about the notion that you may be accused of selling out by the purist fans?

"You always get that one, but I believe that real diehard Prong fans will love our new stuff. You can only starve for so long before you either get too sick or you give up music altogether. I want Prong to survive, and I want our records to be in the stores. Why should that be classified as selling out?"

As I write, Prong are preparing to fly to the UK for their first-ever live performance outside of North America. They play the ULU in London on January 13 before crossing the English channel to undertake a fairly extensive European tour, with eight dates in Germany alone.

"We're really looking forward to it," Tommy is eager to point out. "I've spoken to a couple of similar bands who've been over and toured Europe recently, like Ludichrist and Verbal Assault, and they both said the audiences are really happening."

Once Prong complete their tour they will fly back to Manhattan with one thought in mind – the recording of their next album. Now that they are signed to Relativity (they'll actually appear on the In Effect subsidiary label, home of both Agnostic Front and Bad Brains) there will be a larger budget available and talk has already included the possibility of recording in London.

We are standing on the precipice of the '90s and Prong are one of only a handful of bands capable of leading us into the future. Don't be left behind come the day of reckoning.

Pic John Ricard

**PRONG: "We're as heavy as hell, but the feel is still very dark and ominous"**

# REKORDZ

K: Kakk! KK: Khronik! KKK: Kapable! KKKK: Kerrackin'! KKKKK: Kataklysmik!

# HAND JOB

**RUSH**
**'A Show Of Hands'**
**(Phonogram 8363461)**
**KKKK**

THE FACT that Rush have reached a stage in their careers where they are able to release a third live double album is in itself enough to guarantee them a place in that awesome cliché 'Rock History'.

Having abandoned their absurd but humorous satin suits as youthful folly a live double album or two back, Lee, Lifeson and Peart appear as what they are; three thoughtful and successful musicians entering early middle age, with all the joys and cares that particular condition brings.

No stereotype rock 'n' roll badass mutha music. Instead a graceful and stately procession, instruments mastered with acquired flair and vigour, songs invested with the care and concern of master craftsmen.

You'd be hard pushed to find the last Rush song inspired by the swigging of Jack Daniel's, smashing of hotel rooms and laying of groupies. Try instead lyrics fired by Neil Peart's restless, agile mind.

'Subdivisions' spits at endlessly sprawling and character-free suburbia, and the cultist instincts of its inhabitants. 'Witch Hunt' is a sober lesson in how fear breeds mindless hatred and wanton destruction. 'Time Stand Still' touches on a feeling that life rushes by at such a pace there's precious little time to savour the moment, to even begin to grasp how much there is to say and do.

Cut through the torpid rendition of 'Big Money', a barely average Rush song that for some reason opens the set, and you'll find a band that still gets off on being on stage, that feeds on the fires whipped up by their spirited musical interaction.

'Subdivisions' is big and bellicose, with guitar and drums featured more prominently than on the 'Signals' album version and benefitting from it, and Rush keep the excitement high through 'Marathon', where the 'click' as the band really hit their stride and bind together is almost audible above Lifeson's abrasive guitar.

'Turn The Page' and 'Manhattan Project' keep the pot boiling before a slowed up version of 'Mission' mellows everthing out with a sweet melody and whispered sentiment. Sublime.

A pounding 'Distant Early Warning' not for the first time begs the question how do three guys manage to make so much noise and still keep it all powerful, focused and together. Then 'Mystic Rhythms' and 'Witch Hunt' highlight Rush's expanded use of keyboards and technology which probably saved the band from a Heavy Metal death of terminal boredom around the time of 'Hemispheres'.

Peart's drum solo is incorporated into 'Rhythm Method'; the man makes it almost interesting, and there can be no higher accolade for a saucepan basher.

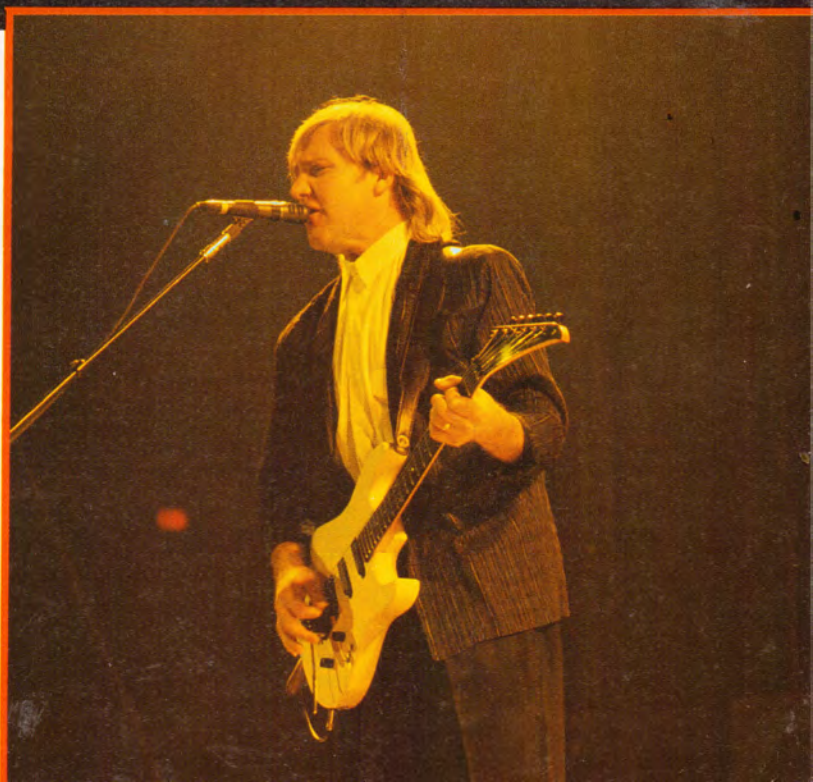
Rush wind it all up with 'Force Ten', 'Time Stand Still' and 'Red Sector A', each played with such vigour that it leads me to believe that these three stoic and professional performers are actually enjoying being on stage, even after all these years.

Ignore the inclusions of the naive and lacklustre 'Closer To The Heart' and the dearth of material from my favourite Rush album, 'Signals', and what most would have you believe was to be a dull 'live in the studio' effort becomes an elegant, vibrant and alive album.

All grace, no sweat!

JON HOTTEN

**RUSH's GEDDY Lee (above) and Alex Lifeson (below): still on fabulous full techno blow-out after all these double live albums**



Pix Gene Ambo

# DEVILS IN DISGUISE

Pic Joe 'Septik Snapper' Giron

***METAL CHURCH: a hit-and-miss album following the long sabbatical searching for a new vocalist***

**METAL CHURCH**
**'Blessing In Disguise'**
**(Elektra 60817-4 import)**
**KKK**

IT'S BEEN two years since the last Metal Church album, two years frought with personnel trouble and undoubtedly fear that the Metal world had forgotten about them. Now at the end of that period, the band have released their third LP, ironically titled 'Blessing In Disguise', and unfortunately it's a rather hit-and-miss affair that perhaps has been hurt by the group's sabbatical.

What I hear on 'BID' is a lack of direction, an absence of focus that causes the record to fluctuate between greatness and mere mediocrity. Sure, Metal Church can write songs, and they have a great ear for combining a solid crunching power with ear-catching melodies, but too many of the songs on 'BID' are handled in generic fashion.

On the other hand, there are two moments of sheer beauty on the album that, while not the most bone-crushing tunes the band have ever written, equal anything previous for power and emotion. 'Anthem To The Estranged' is a haunting ballad, starting out softly and building to a climax of grandiose proportions, providing a real showcase for new singer Mike Howe, who elsewhere on the album comes across as a dime-a-dozen screamer. But on 'Anthem' he stretches out and looks inward at the same time, parlaying a performance infused with feeling.

'Badlands' kicks off Side Two and is an unorthodox choice for that task, seeing how it too is a gentler number featuring a mid-paced gallop and tasty acoustic guitar. The song is given a texture and depth by its arrangement that is missing from most of the rest of Side Two, especially by-the-numbers Metal pounders like 'Cannot Tell A Lie' and 'The Powers That Be'.

Side One, aside from 'Anthem', features 'Fake Healer', the LP's opener and the only heavy song that really works. Right from the off, it unearths an epic riff that evolves quickly into a stomping, churning monolith of aural machinery, sounding as if it carries the tonnage to just flatten everything in sight.

The album's not helped by the production, which is rather ham-fisted and occasionally sounds like it's just bottoming out in a shallow bath of mud. This is most noticeable on 'Cannot Tell A Lie', where the drums are barely audible – in fact the drums lack crispness throughout the entire album.

The instrumental performances are fine, and Mike Howe *is* a talented vocalist who just isn't given much to do here.

If I've been a little ruthless with Metal Church, it's because they have yet to live up to the standards they set on their 1984 debut. On that record, the group were masters at evoking a mood, usually one swathed in darkness or mystery. On 'Blessing In Disguise', they reach that point only a few times. The rest is only competent. DON KAYE

**BARNEY BENTALL & THE LEGENDARY HEARTS**
**'Barney Bentall & The Legendary Hearts'**
**(Epic 80131 import)**
**KKK½**

CHUCKLE? I nearly split my leiderhosen! What's a geezer with a name like Barney Rubble doing making a goddamn rock record? Mind you, it looks like the last laugh is on me. Read on.

Our pal Barney Bentall is a diamond geezer. He's Canadian and, together with his band of Canuck rock ragamuffins, he's just released a spiffing debut album firmly planted in the mid-West rocking of John Cougar Mellencamp, Tom Kimmell and Geoff Moore.

Years of atmospheric training and corn harvesting have obviously turned this lad into a superhuman songwriter, a techno rock version of Glen Campbell if you like, whose hook-a-minute tunes make for a busy album that consistently achieves that elusive emotional connection.

Despite that cringe-o name he delivers much more than you might expect. Sometimes it's very much in that crackly country hick rock vein of Charlie Sexton or John Cougar Mellencamp, but more often than not it's a stroll down a path inhabited by Keith Richards and Mick Jagger. Stonesesque rocking with swank to the foreground and stuttering guitar in your face. Best song is 'Somewhere There's An Angel', a masterpiece in free and easy R'n'B with raucous punch.

Barney Bentall; not just a silly name! DEREK OLIVER

**DJ BURNS**
**'DJ Burns'**
**(Debut Records DEB 2101)**
**KK¼**

ODD LITTLE morsel here, cherubs. An LA rock band with the audacity to splatter synths in audible dollops. None of yer Nikki Sixx "you can't hear 'em but they're on there" subtleties. We're talkin' occasional bursts of cybernetic wugga-wugga-skreeees! I fuggin' hate it.

To be quite frank (or Zell even!), I'm not a big fan of the old ivories, especially not the detestable wugga-wugga box, and to hear it saturatin' somewhat promisin' Crüe-like riffs is to *moi* a violation of the laws of rock 'n' roll nature. It's kinda like givin' a caveman a raygun.

Like, the synth even starts to rub off on vocalist Darin Burns' tonsils as he sounds like he swallowed a harmonica on the almost Numanesque (!) 'Makin' Love' . . . a tune that never shared the same condom with the Kiss klassic of the same name!

But hey, we gotta be dealin' with some reeeeal bad boys here. Just check out the sleeve which, apart from a special thanx list that includes anybody who isn't anybody, boasts, or rather 'warns'; 'SEXUALLY EXPLICIT LYRICS'. Golly gee; *'All my life I f**k and I fight and I play/Oh baby, hell, I know I'm loud and I drink too much'.*

Shocked? I nearly gave it to my grandmother for Christmas!

Their own press biog describes their 'unique' brand of rock as 'balls to the walls'. The Zell description is bollocks to the synthesiser! RAY ZELL

# FAB-DABIDOZI!

**DARK ANGEL**
**'Leave Scars'**
**(Under One Flag FLAG 30)**
**KKK**

IN THE quest for real LA Speed Metal, Dark Angel have long been at the front of the pack, combining decidedly classical NWOBHM influences with speedier inclinations. Their 1984 debut, 'We Have Arrived' proved their forte while subsequent releases, 'Darkness Descends' and this latest effort, point to their greatest single weakness: playing too fast.

There's some tasty playing here though, especially in the drum department, man-mountain Gene Hoglan rapidly developing into one of the strongest Thrashmeisters this side of Dave Lombardo in his rapid-paced finesse.

Two years since their last effort, the band's ongoing search for a replacement for departed frontman Don Doty has yielded success in the form of Ron Reinhart, bad-attitude heavyweight whose scream to croon approach is definitely far more befitting of Dark Angel's currently harsher assault than high-pitched predecessor Doty. Reinhart's full range comes astonishingly into play with a so-so rendition of Zep's 'Immigrant Song', waxing Plant-like operatics with a gruff bellow.

Speed is perhaps the greatest fault inherent to the Dark Angel steamroller. Only on slower, heavier moments like the doom-laden instrumental 'Cauterization' does the band's fullest potential stand out.

It's an enticing thought that after being together for well over six years there's a lot of growing room left for Dark Angel. Lurking in the shadows of once-underground contemporaries including Slayer and Exodus, after weathering time and recent membership changes, it's plain to see a raw, exuberant potential yet to be tapped. MIKE GITTER

**WRATHCHILD**
**'Climbing The Walls'**
**(Atlantic PR2572-4)**
**KKK3/4**

BOY, WAS I ever wrong about this band! Seems that close to two years ago, I wrote in my Deathvine column that this group were a Glam outfit impersonating as a Speedcore band called Kiddie Porn just to cash in on that movement. And I ripped into them about it. Now while drummer extraordinaire Shannon Larkin was the force behind Kiddie Porn, the rest of Wrathchild weren't involved and they were the furthest thing from a Glam band you could imagine!

It was a no-bullshit case of 'journalist putting foot in mouth', and I'm happy to say a retraction appeared as soon as I discovered my error.

Wrathchild are excellent players who cover a wide range of ground on this album. The title track reminds me of classic Blackfoot on the verses, while 'Hell's Gates' is pure Metallica in its approach and feel. Not that there's any blatant imitation here; it's simply that the band don't stick to one particular style but rather go for a diverse sound.

Wrathchild work better on shorter, punchier rockers like 'No Deposit, No Return', while an epic-length number like 'London After Midnight' gets a little lost amongst all its different changes. But the band prove they can handle slower, even dreamier stuff on the cover of Pink Floyd's 'Time', which showcases the vocal flexibility of bass player Brad Divens and is one of the better, more powerful covers I've heard this year.

All the musicians get to stretch their muscles, and particularly impressive is drummer Larkin, whose manic style pervades and energises the album.

If I have any real complaints, it's with the production; I would have liked to hear a slightly sharper sound, with a bit more beef to the guitars. A heavier, maybe deeper tone would add more power to the band's sound and make it fatter. But the drums are right there and Brad's vocals are clear, giving maximum room in which to work out.

The reason that Wrathchild haven't boken above the four-K mark, however, is this: while they do cover a lot of musical ground for a band on their first album, none of it is new ground. There's no real surprises in either the music or the lyrics, but the arrangements and the group's obvious enjoyment of playing push them above most new bands. But they've got time and experience, and I think they're gonna be big. DON KAYE

**EXODUS**
**'Fabulous Disaster'**
**(Combat 88561-2001 import)**
**KKKK3/4**

YAAAOOOOWWWW!!!! HERE we are, barely into the New Year and the crown princes of Bay Area Thrash Metal have unleashed what will surely be rated as one of the very best of the genre in 1989.

I know quite a few 'bangers were disappointed in last year's long-awaited 'Pleasures Of The Flesh', mainly due to the vocals of Steve 'Zetro' Sousa. Well, there was nothing wrong with Zet's Bon-Scott-on-battery-acid offerings, and the album as a whole was rock solid, but it did seem to lack a bit of the aggression, a smidgeon of the barely controlled violence that was the core of the band's debut masterpiece, 'Bonded By Blood'. I'm here to tell ya that 'Fabulous Disaster' features more confident work not just from Sousa but from the entire band, and the result is that the album burns with a fury and power that rivals that of 'BBB' and sets a challenge for all other Speed mongers.

Once again, Exodus opt for a bizarre intro: last year we had the drunken ramblings of a street bum, this time we get an ominous lecture on the prison system. This segues neatly into 'Last Act Of Defiance', perhaps the fastest track Exodus have ever recorded and amazingly brutal: '*The screams of the dying will haunt the living to the grave*', howls Steve as guitarists Gary Holt and Rick Hunolt rip out murderous riffs of bloodcurdling intensity and velocity, matching the horror of the gruesome jail riot the track recounts.

You're barely recovered from 'Last Act. . .' when the title track lifts off, more Holt/Hunolt riffing spinning quicker and quicker, racing around your head at dizzying speed while Tom Hunting, one of Thrash's most underrated drummers, pounds the shit out of the changes.

'Toxic Waltz' is next, the ultimate tribute to the Mosh pit both lyrically and musically, the steamhammer rhythm reminiscent of last year's 'Braindead' only with twice the wattage. Then it's ease back, whip out the cowbells and take a cruise with 'Low Rider', slimy and wet and grease-streaked like a filthy biker's machine, the guitars crossfiring leads everywhere on this cannibalisation of the war classic, one of the better covers of the year.

Side One ends with 'Cajun Hell', more sweat, damp, clinging vines and black water dripping in your ear as a moist bayou guitar leads into more midpaced mania. Side Two kicks off with the eight-minute epic 'Like Father, Like Son', this one complete with a Doom-filled, all-crushing chorus and anguished cries from Steve-O that highlight the sinister tale of child abuse being passed from one generation to the next.

Up 'til now, I'm running wild at the mouth, right, praises flowing like water from a downhill stream. But the truth is, 'FD' comes up just a little bit short on its last three tracks; no major damage done, but just enough to subtract that precious little quarter of a K. 'Corruption' starts out big, fat and choppy, the axes cutting great huge swaths out of thin air while Steve screams for the politicians to '*Shove it up your ass/Where the sun ain't shining*'; but after more inspiring and interesting lead work, the song doesn't really end. There's no build-up, it just kinda stops.

'Verbal Razors' totes a mean, swaggering main lick, shootin' everything down in sight, but it gets a bit bogged down in Anthrax-style call-and-response chorales. And closer 'Open Season' is deadly at the onset, plunging in fast and furious with a backtracking, demented refrain, but like 'Corruption' it just sort of peters out and ends the album on a weak note, not the mutilating finale I would've liked.

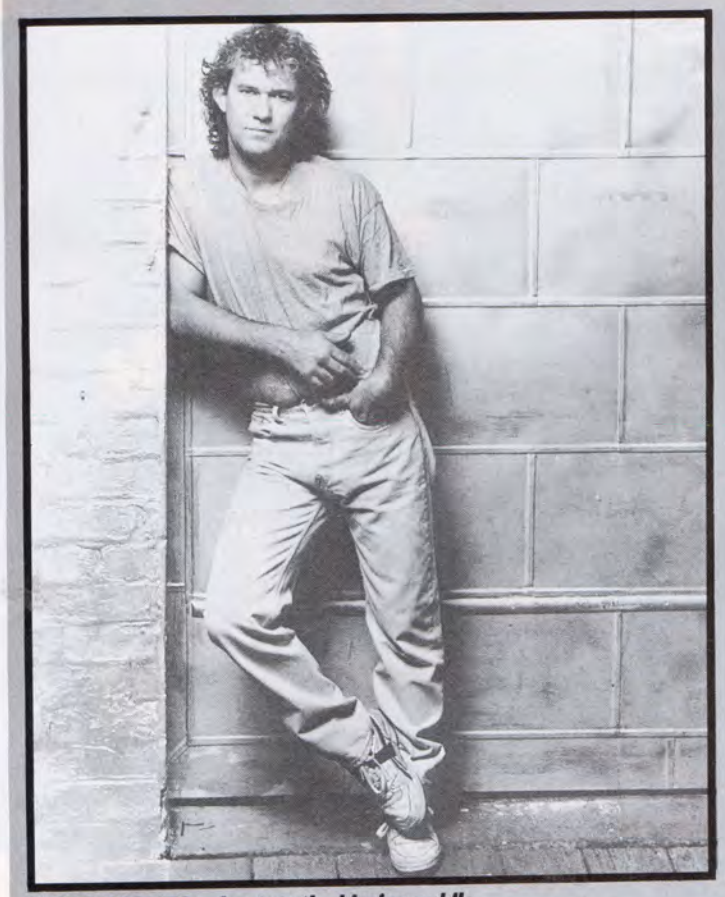
So those last three show some seams but this doesn't detract from the album's overall power and heaviness. The production's right in your f**kin' face, guitars full of crunch and venom, and as mentioned Steve Sousa goes for the limit with his frenzied yet always controlled performance. The first side alone is sheer brilliance from start to finish, and much of Side Two exhibits the same lethal flash.

Yes, Exodus have come up with a sure-fire winner this time, one that's guaranteed to push the band beyond their already considerable success. In fact, 'Fabulous Disaster' may hurtle them past Anthrax and the erratic Megadeth to sit proudly with Metallica and Slayer. It's a nasty lesson in violence that'll skin you alive and make you enjoy it. And as Steve Sousa sings in 'Toxic Waltz', '*If you hit the floor, you can always crawl*'. DON KAYE

Pic Gene Ambo

***EXODUS: pictured here with fabulously disastrous snapper Gene Ambo (the one at the back with the Britny Fox syrup)***

# STORMBRINGER



**JIMMY BARNES: a boot up the blazing saddle**

**JIMMY BARNES**
**'Barnestorming'**
**(Mushroom TVL 98001/2 import)**
**KKKK½**

WARNING: THIS record contains piano. But as it's honest-to-God, spurs-on-the-table, large-Jack-no-ice, bar-room honky-tonk son-of-a-bitch piano, I can think of no good reason why you shouldn't welcome this album onto your record decks with a laurel and hearty handshake.

And like a boot up a blazing saddle, this double live kicks where it's hot an' hurting' in a BIG way. It could just make Jimmy Barnes your favourite Aussie this side of Angus Young. Could do . . . but probably won't as it's unlikely to get a proper UK release.

That's a cryin' shame but Jimmy Barnes needn't worry, for his time will come – and soon. All the signs are here, recorded onstage in Melbourne a year ago.

His last album, 'Freight Train Heart' (tracks from which make up half the 16 featured here) hinted at it, and his two barnestorming (sorry) shows at the Brixton Academy last May confirmed it: Jimmy Barnes has the most emotive and emotional blues-rock voice in the business.

There's no other way he could get away with the half-dozen ballads in this set without being accused of wimping out. And believe me, I would point the finger if he crossed that dreaded line. But no, even through potentially slushy stuff like 'Waitin' For the Heartache', 'Without Your Love' or 'Too Much Ain't Enough Love' ole JB plays it in no-nonsense fashion, like a hard man who got da blues. Just listen to what he's done to the old Percy Sledge hit 'When A Man Loves A Woman' for the proof. Barnes has dragged it kickin' an' screamin' into the '80s in a way some sloppy jeans account ad-man couldn't have dreamed of.

But first and foremost Barnes is a rock 'n' roller, and that's what this record is mainly about. The sadly anonymous band – thanks to incomplete sleeve-notes – back him every inch of the sweat-soaked, powerchord-fuelled step of the way. From Side One's opener 'Driving Wheels' and the tale of a restless highway wanderer to the all-night party fever of Side Four's last cut 'Paradise', this record is a cracker.

Highlights are hard to pick because it's so damn consistent, but if pushed I'd opt for the anthemic 'Working Class Man', the bare knuckle bruisin' of 'Do Or Die' and the *whole* of Side Three where Barnes and band go into overdrive delivering the moving story of Anzac pride on 'Last Frontier', run it into a hideously heavied up 'Seven Days' riff then . . . then . . . oh hell! Look, just gather together all those tokens your aunties sent you for Crimble and buy it.

Jimmy Barnes will blow you away. The Aussies have had him all to themselves for too long, it's time for the rest of us to recognise him as a truly world class star. NEIL JEFFRIES

**JIMI HENDRIX EXPERIENCE**
**'Radio One'**
**(Rykodisc RALP 20078)**
**KKKK¾**

TIME WAS when 'new' Hendrix records came and went like storm clouds. They'd shower us with a hail of notes from the vaults then drift off over the horizon while we went back to the shelter of his much superior original releases. Refreshing then, that 'Radio One' continues a recent trend of uncovering true gems; material worthy of release because it adds to the legend and supports those of us who maintain that no-one but no-one has matched this guy.

The sleeve notes here joke about the Experience arriving "out of nowhere (or perhaps another galaxy)" and that may yet be the best explanation of how one man could have done so much. If the process of learning is making use of, and building upon, cumulative experience, then Hendrix jumped further than anyone.

But how does it all sound in this hi-tech '80s world of months-in-the-making mega-albums? Dated for sure, but nothing like as much as anything else recorded in 1967 . . .

This release is culled from BBC archives of that same far-off year: tapes of sessions recorded for broadcast on John Peel's Top Gear (see mini-LP review ish 220), the Saturday Club and Alexis Korner's Rhythm And Blues Show. It comprises 17 tracks (including an impromptu 87-second Radio One jingle!) and runs for around an hour. It boasts enough of the hits to rival '67's original 'Smash Hits' LP . . . 'Purple Haze', 'Fire', 'Hey Joe', 'Foxy Lady' and the beautiful 'Stone Free' are all here, alongside alternative versions of lesser known but equally classic Hendrix tunes like 'Hear My Train A Comin'', 'Spanish Castle Magic' and 'Burning Of The Midnight Lamp'.

I've deducted one quarter K from the rating only because some of these are slightly less intense than the originals, but conversely, that idea is the exact key to the success of 'Radio One'. It presents Jimi, Noel Redding (bass) and Mitch Mitchell (drums) hanging loose and having fun.

Hence they play covers of 'Killing Floor', 'Hoochie Koochie Man' (with Alexis Korner sitting in on bottleneck guitar) and 'Day Tripper'. Best of all though are three from an October outing for Top Gear. The band tear through 'Hound Dog', 'Catfish Blues' and 'Drivin' South' and the solo in the latter has to be heard to be believed . . . oh to have been a fly on *that* wall!

Buy this, hear *that* . . . and you'll believe the legend too.
NEIL JEFFRIES

**BEAU COUP**
**'Born And Raised (On Rock 'N' Roll)'**
**(Amherst AMH 3316 import)**
**KKKK**

IT IS a funny old world. I'd been tipped off about Beau Coup's debut album sometime ago, ostensibly I think by *AOR Basement* fanzine, but try as I might to locate a copy I consistently drew a big boring blank.

Imagine my surprise then, whilst recently fumbling blindly through a bargain bin in Los Angeles, to not only secure a copy for myself but to discover a whole box of the blighters!

About four-piece Beau Coup I know very little except that this is, I presume, their debut album, and from the sleeve information one might be prudent to announce that they probably originate from Cleveland, Ohio.

The thing that sets Beau Coup apart from other small time AOR imposters is the amazing fact that, even on a shoestring budget, they sound absolutely wonderful.

Great songs and wild production (by Duane Baron and John Purdell) make this record a closet classic and one that should've been released on a major label where at least secondhand copies would have been much easier to obtain.

This record certainly deserves your time and money should you ever manage to locate a copy.

Over and out. DEREK OLIVER

**GASTUNK**
**'Mother'**
**(Vice Records E-1015 import)**
**KKK½**

THERE'S A delicate beauty to the Japanese. This isn't the sort of stuff that comes out and clobbers you over the head, Tokyo's Gastunk relying on a near ethereal quality that quite literally sneaks up from behind. Variable tempos, moody evocative chordings *à la* Metallica's 'To Live Is To Die' and lilting vocalisations add up to uniquely uncharacteristic originality.

Unlike fellow countrymen Loudness, Gastunk aren't about to trade in their trademark Eastern leanings for commercially viable Americanisms. While 'Mother' marks their furthest progression from highly original punk roots, it's an effort more along the lines of EZO precursors Flatbacker – minus the Gene Simmons Westernised flash.

A tad single-minded, Gastunk could best be tagged the Jap equivalent of Candlemass or Trouble, vocalist Baki's tortured, self piteous bemoanings ringing over guitarist Tatsu's acoustic to electric mood-swings with Osbourne-like grief on 'Moon Child'.

While the bulk of material tends toward a slowish drone, a Motörhead-like grunge bass drives faster, heavier wallops including the muscular opening track, 'Waiting In The Sun'.

They're clearly capable of epic, mammothly proportioned entries, closer 'Genesis' ringing with Hetfield and Hammett-patented jamming, maintaining interest over its near 10-minute duration while recounting a Japanese-tongued version of the Old Testament tale.

Far from an immediately enticing affair, Gastunk's latest, certainly their most experimental effort to date, is a truly foreign approach to tried and true Metallic formula. Sure, it takes some getting used to, but their flavour remains a unique and succulent diversion. MIKE GITTER

## OMAR & THE HOWLERS 'Wall Of Pride' (Columbia FC 44102) KKK¾

THE FIRST time I saw Omar & The Howlers live, supporting the Fabulous Thunderbirds, I knew instinctively that they were the type of band for me. Lead guitarist and vocalist Omar got so worked up he started to smash the neck of his guitar with both fists whilst his neck veins popped up like huge ballons.

But what about the music? Contrary to what you might imagine, Omar & The Howlers ain't a hick country and western unit, but a bludgeoning blues boogie band much in the grand old tradition of early ZZ Top and Molly Hatchet.

Produced by Terry Manning (Hatchet, ZZ Top, Fastway), the material thrashes and blusters its way out of the speakers with the consummate rant normally associated with only the very best live recordings. Warm and crazy, you'll not find a better blues record this side of 'Tres Hombres'.

Omar, as you might expect, has a magnificent throaty rasp comparable to such mega *Kerrang!* favourites as Jimmy Barnes, John Fogerty and Brian 'Beano' Johnson.

Whilst last year's album 'Hard Times In The Land Of Plenty' had its moments, it was more often than not a patchy affair, merely hinting at things that could be achieved. Thankfully 'Wall Of Pride' is as near perfect a slice of raunchy Southern rock as could possibly be recorded. And, with the sudden lack of any happening Southern boogie bands of late, it's my guess that the Howlers could feasibly start some kind of revivalist movement.

Relentless, for sure, my only concern is a rather dodgy cover of the Animals hit 'We've Gotta Get Out Of This Place'. Elsewhere it's mostly heaven. Just flick the needle to 'Rattlesnake Shake' for one manic earful of the best music money can buy.

DEREK OLIVER

## MAGNUM 'Kingdom Of Madness' (FM/Revolver MC 118) KKK

## MAGNUM 'II' (FM Revolver MC 119) KKK½

MAGNUM, NOW at the peak of their popularity in the UK, have certainly become a marketable commodity. It appears that everywhere one turns, up pops yet another compilation or re-issue of original masters sold on the premise that this is indeed what the public demands.

'Kingdom Of Madness' was, as any die-hard will tell you, their debut album recorded in 1978 for the Don Arden-owned Jet Records. Produced by none other than a chap by the highly ludicrous name of Jake Commander (he was in fact an ELO roadie!) the album caused, if I remember correctly, quite a considerable stir.

Geoff Barton, then a staff writer on *Sounds* and completely obssessed with the American pomp rock invasion, dished out a complimentary review, gushing that the LP was *'an ambitious, overblown delight to the ears'*, and compared them to acts such as Styx, Kansas, Starcastle, Queen and Yes!

Funnily enough, the old codger certainly had his finger right on the button. Snigger we may, but beneath the *de rigueur* footwear of Tony 'The Hat' Clarkin lay an uncanny knack for penning highly believable and certainly hook-laden songs of a calibre not normally associated with groups that come from Birmingham. Yeah, I can live with this album even now and that must surely be the acid test of any re-release.

Capitalising on the success of 'Kingdom Of Madness' – it actually throttled its way up to Number 58 in the UK charts – 'Magnum II' was recorded on a slightly more luxurious budget allowing the group to employ a real producer. Leo Lyons (bassist with Ten Years After) was the chosen occupant of the studio's swivel chair and it was he who provided sufficient gloss to offer Magnum a real future. The songs were infinitely more accessible, loaded with biting definition and sensational arrangements.

'Great Adventure', 'Changes', 'So Cold The Night' and 'Foolish Heart' are the songs that still hit home with lethal intent and indeed, until recently, many still formed part of Magnum's rather elaborate live performance.

If you don't already have the original records, then yes, by all means take it is a recommendation from me that they provide an essential insight into Magnum's current unstoppable status. Incidentally, each of these two re-releases are rewarded with new Rodney Matthews sleeve paintings very different indeed to the original lucklustre packaging. A neat touch.

DEREK OLIVER

## THE VIBRATORS 'Meltdown' (FM/Revolver LP121) KK

OLD ROCK 'n' rollers never die, they just go round and round and round and . . . Like this here 8th album by the Vibrators that whirls and twirls around my turntable, the band themselves seem to be stuck on something of a treadmill that they can't (or maybe won't) get off. I mean, think about it. If you'd put all the blood, sweat and tears into a project that runs to the length of *eight albums*, only to find that you were still playing such illustrious venues as The Duchess Of York in Leeds and The Ritzy in Hinckley, wouldn't you be getting the message that somewhere along the line things had gone sadly wrong?

There's nothing inherently nauseous about this album, nothing that makes you want to tear your hair out in disgust, but then again there's nothing that makes you leap out of your seat, reach for the conveniently placed air guitar and kick out those f**kin' jams! Rock 'n' roll and the word 'polite' have never made the best of bedfellows but there is an awful lot of polite rock music on this record.

Does the world really need another band having a stab at creating music somewhere between Hanoi Rocks and Doctor Feelgood? I can't see the likes of 'The Other Side Of Midnight', 'Darker Street' or 'Baby' changing anybody's opinion on that one.

After all, when your lead vocalist is called Knox but his press release credits him as Konx, you know that things are never gonna be right don't you?

HOWARD JOHNSON

## SOUNDGARDEN 'Ultramega OK' (SST Records 201 import) KKKK½

EVERYONE'S TALKING about the move back to the real roots of heavy rock – getting back to a dirty, grungy and sometimes psychedelic state of the art. Everyone's talking about Jane's Addiction, Circus Of Power and Danzig. Good as they all are, I've got something I like even better than them . . . Soundgarden.

This Seattle-based quartet's first mini-LP, released last year, was a dark-humoured journey into a twisted Led Zep tribute as seen through a nightmare. On this, their first full-length effort, the Zeppelin reference is there but less pronounced. What we've got here are 10 tracks (plus three bizarre sound effects pieces) of unrestrained power and gut passion, complete with filthy, slime-ridden guitar smearing everything around it into jelly and howling, agonised scream/singing from Chris Cornell.

True, most of the time you can't make out too much of what Chris is saying, and my copy didn't come with lyrics (I don't know if any of them do), but the way he forces the words out and injects personalised agony into each makes it clear that he's connected by the nerve endings to what he's doing. And Soundgarden's vision of the world is dark indeed – made even blacker by the harsh tones of the music.

'Flower' and 'Incessant Mace' are Zep freaked out on angel dust and heading for a crash with Black Sabbath and unseen forces all joining in. They're blues jams gone wrong and submitted for torture. Meanwhile 'Circle Of Power' and 'Head Injury' play with the conventions of Hardcore and turn them inside out, slopping chords all over the place but never losing grip of the songs. 'Beyond The Wheel', on the other hand, is more ominous that anything Candlemass have come up with on their latest album, full of a brooding grimness that somehow compliments Cornell's almost operatic vocals here.

I could go on about each song but it's pointless. 'Ultramega OK' is one of those albums that needs to be listened to in its entirety. It sets a mood within the first 30 seconds and holds its own special atmosphere for the duration. And you, the listener, are carried along on the tide, swept through the vision and blown away by the size of it all.

I understand now that Soundgarden have inked a deal with A&M Records, and I can only hope that the major label moneybags won't ruin the group's perversely poetic sound. Brutally heavy, louder than hell, and explosively dynamic are the best ways to describe Soundgarden. They're as honest and raw as rock 'n' roll gets.

DON KAYE


SHADES

Dept K, The Basement, 9/12 St. Annes Court (off Wardour Street), London W1V 3AX
Tel: 01-434 1363
Open 11.00 hrs-18.00 hrs Mon-Sat

SHADES WISH ALL OUR CUSTOMERS A HAPPY NEW YEAR 1989

NEW THRASH/METAL

EXODUS: Fabulous Disaster (third LP) ..... £4.99, CD £9.99
ACID REIGN: The Fear (first full-length LP) ..... £4.99 (end of the month) ..... CD £9.99
SACRILEGE: Turn Back Trilobite ..... £4.99, CD £9.99
GBH: A Bridge Too Far ..... £4.99, CD £9.99

METAL CHURCH: Blessing In Disguise (we should have US copies by now) £8.99, CD £14.99 UK copies should follow shortly ..... £5.99, CD £10.99

BAD BRAINS: Live ..... £5.99
INC: The Visitor (à la Metallica) ..... £8.99

MELIAH RAGE: Kill To Survive ..... £8.99, CD £14.99 (Brilliant US band . . . like Megadeth; a band to be discovered . . .)
WRATHCHILD: Climbing The Walls ..... £8.99, CD £14.99 (Not to be confused with UK Glamsters. NY Combo, cross between Guns'n'Roses & Exodus (!) Very heavy . . .)

SWORD: Sweet Dreams ..... £8.99, CD £14.99 (Very good second LP)
SWORD: Metallized (back in stock) ..... £5.99, CD £14.99

& STILL . . .

GANG GREEN: I81B4U (mini LP) ..... £3.99, CD £6.99
SACRED REICH: Surfin' Nicaragua (mini) ..... £3.99, CD £6.99
FLOTSAM & JETSAM: Saturday Night . . . Fighting ..... £3.99, CD £5.99
REALM: Endless War (brilliant techno-trash) ..... £5.99, CD £11.99
TANKARD: The Morning After (one of this year's best thrash LPs) ..... £5.99, CD £11.99
VENDETTA: Brain Damage ..... £5.99, CD £11.99
CELTIC FROST: Cold Lake ..... £5.99, CD £11.99
HEXENHAUS: Tribute To Insanity ..... £5.99
CANDLEMASS: Ancient Dreams ..... £5.99, CD £11.99
ARTCH: Another Return ..... £5.99, CD £11.99
ATROPHY: Socialized Hate ..... £5.99, CD £11.99

BEST SELLERS IMPORT THRASH/HEAVY

1. DANZIG: Same (ex-Misfits) ..... £8.99, CD £14.99
2. INTRINSIC: Same (Iron Maiden clones) ..... £8.99
3. MISFITS: Walk Among Us (re-issue) ..... £8.99, CD £14.99
4. METAL CHURCH: 1st (still selling large amount!) ..... £8.99, CD £14.99
5. MESSIAH: Extreme Cold Weather (Swiss HC/Thrash) ..... £6.99
6. SEPULTURA: Schizophrenia (intense death from Brazil) ..... £6.99
7. WARGASM: Why Play Around (the return of the power trio!) ..... £8.99
8. METALLICA: Kill 'Em All (US copies with "Blitzkrieg" and "I'm Evil") ..... £8.99, CD £14.99
9. DRIVE: Character In Time ..... £8.99, CD £14.99
10. SAMHAIN: Initium ..... £8.99, CD £14.99

NEW AOR/GLAM/ROCK

QUEENSRYCHE: Queen Of The Reich EP ..... £6.99 CD £11.99
REZ: Silent Scream ..... £5.99, CD £11.99 (Big News heavy AOR female & male lead vocalists)
PAUL DEAN: Hardcore ..... £8.99, CD £14.99 (Loverboy's lead vocalist's first solo affair feat. Jon Bon Jovi)
JON BUTCHER: Pictures From The Front ..... £8.99, CD £14.99
GREG X VOLZ: Come Out Fighting ..... £5.99, CD £11.99 (Great new US AOR from ex-Petra vocalist)

SHERIFF: Same ..... £8.99 (Re-issue of the century, one of the best AOR LPs ever. Currently No. 27 in the US Singles charts – Big News)
ULTRA POP: Same ..... £8.99 (Lizzie Grey from London goes solo à la T. Rex)
BEACH BALLS Soundtrack ..... £8.99 Feat: Hans Naughty, Dr Starr, Puss'n'Boots and a host of other new LA acts
CONCRETE JUNGLE: Wear And Tear ..... £8.99 (Glam sleaze from N. York – Big News)

TESLA: The Great Radio Controversy We should have US copies first ..... £8.99, CD £14.99 UK copies should follow shortly ..... £5.99, CD £11.99

IRON EAGLE II Soundtrack ..... £8.99, CD £14.99 (Feat: new cuts by Britny Fox, Paul Dean, FM and Alice Cooper)

POISON: Every Rose Has Its Thorn ..... £5.99 (3-track pic sleeve Euro 12-inch with new track Gotta Face The Hangman)
POISON: Open Up And Say Ahh (Jap version) ..... £12.99

WARRANT: Dirty Rotten, Filthy Stinking Rich ..... £8.99 (LA's latest Glam/Sleaze bandwagon jumpers)
STREET SURVIVORS: Various ..... £8.99 Best of new LA bands feat: Black Cherry, NRG, Tomorrow's Child, Triangle Tier Garden + more
MAGNUM: On A Storyteller's Night ..... £6.99 (limited edition double sleeve + poster + clear vinyl)
IQ: Are You Sitting Comfortably ..... £5.99, CD £10.99

LIVE CORNER

RUSH: A Show Of Hands (×2 LPs) ..... £8.99, CD £12.99
JIMMY BARNES: Barnstorming (×2 LPs) ..... £12.99 cassette £11.99, CD £14.99
TRUST: Live (×2 LPs) ..... £11.99
All the above are double LPs, the postage is £1.50

ROUGHOUSE: Same ..... £3.99 (1988 debut at Ltd Edition, Cheap Price) ..... CD £14.99
AEROSMITH: Rock In A Hard Place ..... £7.99 At last on CD £12.99
AEROSMITH: A Night In The Ruts ..... £7.99 At last on CD £12.99
TOMMY BOLIN: Private Eyes ..... £6.99 At last on CD £12.99
JOURNEY: Dream After Dream ..... CD only £12.99

88's BEST SELLERS AOR/GLAM/ROCK

1. HOUSE OF LORDS: Same ..... £8.99, CD £14.99
2. NIGHTRANGER: Man In Motion ..... £8.99, CD £14.99
3. SURVIVOR: Too Hot To Sleep ..... £8.99, CD £14.99
4. JETBOY: Feel The Shake ..... £8.99, CD £14.99
5. GUNS N' ROSES: Escape From The Jungle ..... £13.99 CD £17.99
6. D'MOLLS: Same ..... £8.99, CD £14.99
7. KANSAS: In The Spirit Of Things ..... £8.99, CD £14.99
8. LILLIAN AXE: Same ..... £8.99, CD £14.99
9. JOSHUA: Intense Defence ..... £8.99, CD £14.99
10. CHINA SKY: Same ..... £8.99, CD £14.99

TOP FIVE VIDEOS

1. METALLICA: Cliff 'Em All ..... £14.99
2. AC/DC: 74–79 ..... £26.99
3. ANTHRAX: N.F.V. ..... £14.99
4. AEROSMITH: Video Scrapbook ..... £11.99
5. HANOI ROCKS: The Nottingham Tapes ..... £19.99

N.B. THE AD THAT YOU READ IN KERRANG IS COMPILED 2-3 WEEKS PREVIOUSLY. ALL ITEMS LISTED ARE ADVERTISED, BASED ON RELEASE DATES SUPPLIED BY RECORD COMPANIES etc. INEVITABLY, CERTAIN RELEASES ARE DELAYED BUT WE TRY AT ALL TIMES TO DISPATCH NEW RELEASES ON DAY OF RELEASE, OR SOONER!!

UK POSTAGE RATES
VIDEOS £1.00 EACH
RECORDS + CDs 1 – £1.00; 2 – £1.50; 3 – £1.75; 4 – £2.00; 5 – £2.25. Plus 25p each additional item
Europe & Eire rates – 2×UK
US & Rest of the world – 4×UK
All cheques and Postal orders made payable to Shades
MAIL ORDER: Access/Visa CREDIT PHONE LINE ONLY
NOW ACCEPTED
Phone (01) 434 3869

# WICKED WORLD (MY LIFE AND OTHER EVENTS I'VE MISSED)

**A true story by OZZY OSBOURNE. A tale of debauchery, madness, excess, success and the occasional pizza; of our hero spending most of the last 20 years trying to remember what happened the night before the morning after. But that's all changed now as Da Oz is drying out. . . and intends to *stay* dry. STEFFAN CHIRAZI cracks open a bottle of Evian water and proposes a toast: to sobriety and Ozzy's soon-come silver jubilee**

SHOULD HAVE been Phoenix, and a nice long bus ride with the band, resplendent with the type of shit-shooting tales these damn road stories necessitate.

Instead, I'm doing all I can to stay afloat in a square mile of San Diego that has more neon lights than the Black Forest has trees.

Ozzy Osbourne is playing the Sports Arena tonight, the latest venue to feature in the man's ongoing 'No Rest For The Wicked' world tour. 10,000 people are in attendance, sweat running rivers, eyes manic . . .

The stage is gracefully simple: some interesting metal pipe-like things rooted behind the drum kit, but not much else in the way of props.

A curtain of pyro sees Ozzy appear from nowhere, silver gown blinking in the lights. But even this small piece of Vegas showmanship is hastily discarded as Ozzy throws off his cloak and pulls down his T-shirt.

The songs follow, every one a classic: 'I Don't Know', 'Flying High Again', 'Crazy Train' and the mesmeric and memorable 'Suicide Solution' (surely a song like that, which makes thousands of kids so happy and gets them so into the music, must have saved lives, not taken them).

Then comes the Sabbath barrage. 'Sweet Leaf', the riff thundering around the arena, 'War Pigs' and 'Iron Man'.

Ozzy Osbourne will always be the Dark Prince Of Real Heavy Metal. Listen, you could commit a murder just by dropping the 'Paranoid' riff from one floor up onto someone's head.

The solos? Great musician, Zakk Wylde, talented and blessed, but I never was a solo person and 17 minutes of them in total is too much for me. Maybe Geezer should've also been allowed to twiddle self-indulgently on the strings, just to balance things out a little . . .

Ahhh, Geezer Butler. It brought a shiver to my spine, seeing him back on the boards with Ozzy. And let me tell all of you out there this, in case you didn't know: Geezer Butler is a legend. Right?

Ozzy Osbourne these days looks fitter and sharper than for a decade, maybe much longer. He doesn't just stand at the front, he works the arena, running all over the place, singing like a lark and looking as fit as you'll ever have seen him.

The f**ked up idiot of old has gone, but the Ozzy 'F**king' Osbourne hasn't been lost along with it . . .

WHEN I STEP inside the cold bowels of the dressing area to meet up with Ozzy Osbourne, he is slowly but deliberately lifting arm weights, a look of blank determination etched on his face.

It is pre-show, and Ozzy is in the midst of a series of exercises he now carries out in order to maintain his current healthy run of performances.

The exercises also aid Ozzy in the most important performance of all – his life – and whilst I don't think he enjoys doing them, he knows they are now a necessity for him.

Like eating and like breathing, what's most important for Ozzy Osbourne right now is to retain normality. And we all know that normality hasn't been Ozzy's game or name for a long, long time.

But right here, right now, Ozzy Osbourne's in the cheeriest, fittest and sprightliest form I've seen him in ages.

Which means one thing. Ozzy's talking big time. I suggest at this point that you simply settle back and enjoy the words of a clean and sober Ozzy Osbourne . . .

### HOW BLACK WAS MY SABBATH . . . REALLY

"I'M COMIN' up to 21 successful years in rock'n'roll, but y'know, it just doesn't seem that long. Those 10 years with Sabbath, I went to school, went through my teens and was in the band, then I couldn't see beyond or after Black Sabbath. And now I've been away for 10 years I can't imagine what the f**k was goin' on in my head to make me think that. I suppose it's because I'm one of these guys who never thinks it's gonna get any better, a pessimist. Of course, the good side of that is when something goes well and y'get success, it's like, 'WOW!'.

"But I was lookin' at a book Zakk got me for Christmas on the Beatles (Ozzy's long-time heroes) and I was reading this newspaper clipping about when McCartney left them; it said they'd been together for 10 years. F**k! When I was young they seemed to have been around for ever. But when you're part of something you never see it as a long time or an influential thing really.

"That's the funny thing about Black Sabbath being a part of history, we never knew what the f**k we were about. I never ever thought we were very good to be honest, I mean 'Iron Man' and 'Paranoid' were good riffs but we weren't a great band. We were always f**ked up on drugs and booze, every single day was f**ked up.

"The whole thing is actually a bit of a haze to me, anything bad that happened we never took seriously because we just went off down the pub and got pissed again. We missed out on a lot of reality.

"I mean, we had half a clue I suppose, we knew that our manager Patrick Meehan was ripping us off but we could never get it together to get to the bottom of it. It was like, 'Just give 'em another gram of coke and some whisky' and that was it. There was this business side that I had no time for then, it was, 'F**k that shit, just gimme cocaine, booze, a car and some groupies . . . oh yeah, and a gig once in a while!'.

"But then we had to get involved in the business and we didn't have a f**kin' clue. Like tellin' a kid to play for the England team and he's never kicked a ball in his life. We could not . . . Geezer had some idea, but whereas now I am Ozzy and with my wife Sharon we control things and get them together, back then it was four kids trying to be bigger and better than the other.

"Kids, man, f**ked up, junked up kids playing games. And after we got rid of our manager, we made a very bad attempt to manage ourselves: we couldn't manage a piss-up in a brewery and I'm not being rude. Because I'll tell you, it's only when I left Sabbath that I realised how great an influence it was.

"WHEN YOU'RE in the camp you really don't see it. You ask Metallica 20 years from now what they think of what they're doing. It's a weird feeling, because all I really did was f**k around. I listen back to old Sabbath and wonder how the f**k I came up with that vocal line or melody, what was I thinkin' to get to that? How did it happen?

"I've just been very, very lucky throughout my career. I mean, when I wrote 'Suicide Solution' and 'Crazy Train' I was f**ked outta my head on coke and booze. It still amazes me

**"You've got to remember that for just about the last 20 years I've been absolutely stoned and pissed out of my head. It's hard for me to keep track"**
**– OZZY**

**KONTINUEZ PAGE 30**

Pic Annamaria Di Santo

**OZZY: "To believe you're an alcoholic is one thing, to accept it is another"**

Vic Annamaria Di Santo

### DEEP PURPLE 'Made In Japan' (Purple TPSP 351) Released 1972

*Ritchie Blackmore (guitar), Ian Gillan (vocals), Roger Glover (bass), Jon Lord (organ/piano), Ian Paice (drums)*

THE LIVE double which still convinces me that on their night, no one but no one could touch Deep Purple.

Strangely, it was recorded in August 1972 for the Japanese market only, and only released worldwide following the huge success of its immediate predecessor 'Machine Head' – the LP most featured here.

In fact the four 'MH' songs the band charge through on this set are overflowing with the energy and enthusiasm reserved for new material. For new challenges. The sheer power of That Riff on 'Smoke On The Water', and the inspired-to-the-point-of-perfection Blackmore solo on 'Highway Star' are two of the finest moments in Purple's long career. The whole record, self-produced but engineered by a young Martin Birch, set standards for double lives that have rarely been matched since. However, that's as much a testimony to the band as the recording.

Although they were probably being cautious because the tapes were rolling, the individual performances are nothing less than stunning. Ian Gillan's vocals on 'Child In Time' are among his best ever, Ian Paice never puts a foot (or a stick) wrong in his solo during 'The Mule', and Jon Lord's manic/magic fingerwork in the side-long 'Space Truckin'' inspired the whole band to greater things.

That, after all, was the very essence of Deep Purple: competition and improvisation. Listen to the interplay between Blackmore and Gillan on 'Strange Kind Of Woman', or between Blackmore and Lordy on 'Lazy' for proof.

'Made In Japan' captures a legendary band in full flight. Five spectacular talents jostling for the spotlight with shining results.

NEIL JEFFRIES

Pic Chris Walter

**ALICE COOPER: brandishing his billion dollar baby bottle**

### ALICE COOPER 'Billion Dollar Babies' (Warner Bros K56013) Released 1973

*Alice Cooper (vocals), Glen Buxton and Michael Bruce (guitars), Dennis Dunaway (bass), Neil Smith (drums)*

MAYBE NOT every 'classic' Cooper fanatic's favourite, yet the definitive Cooper album in terms of money, hits, money, success, money, acclaim and most important of all . . . er . . . money.

In a bulgin' snakeskin-wallet sleeve, the American dream in the shape of a decayin' apple pie is force-fed to the greedy. The horror is the reality, as the lyrics to the title-track splinter bone more effectively than any model guillotine.

"Anti" is cool as it's 'No More Mr Nice Guy' and I wanna be 'Elected'. Alice projects (and occassionally 'sings') with a rottin' passion, loathin' and mockin', while the guitars wail with a preciseness still uniquely 'Billion Dollar Babies' yet questionably totally the work of the band.

Still, the genius of Bob 'sixth member' Ezrin conducts the album into the solid-gold shape that has 'classic' imprinted onto every dollar bill it ever made.

The twisted lullaby of 'Mary Anne' sets you 'somewhere' at ease after the lecherous 'Sick Things' only to find you've been set up for the album's conclusion in the form of 'I Love The Dead'. Although given the album's overall gluttonous concept, you'd be forgiven for misreadin' it 'I Love The Bread'!!!

RAY ZELL

Pic Ross Halfin

***ROB HALFORD** of Judas Priest screams in anguish as the heartless* **Kerrang!** *photo editor plucks dreadful 'Stained Class' era shot from files*

## *JUDAS PRIEST 'Stained Class' (CBS 82430) Released 1978*

*Rob Halford (vocals), Glenn Tipton and KK Downing (guitars), Ian Hill (bass), Les Binks (drums)*

'STAINED CLASS' was the first Priest album I ever bought. I had heard of the band, read what little appeared in the American press at the time, and searched long and hard for 'Sin After Sin', the album they were promoting at the time.

I never got 'SAS' until later, but I stumbled upon 'Stained Class' in a small shop near my home and brought it over to my friend's house.

Now we had just been coming off the exhilaration of Kiss for two years, our love affair with the band dampened by the cheat of the 'Double Platinum' compilation and the generally thin sound of 'Love Gun' . . .

So when 'Exciter' burst from my friend's fragile stereo speakers, virtually pinning us back against the wall, it was like a rebirth.

We were SAVED by the PRIEST!

Although the production sounds a bit dated today, the songs hold up magnificently. Futuristic laser blasts like 'White Heat, Red Hot', 'Saints In Hell' and the title-track really have no counterpart today, except for the most progressive Speed Metal bands.

Halford took the basic Plant wail and transformed it into a venomous, spitting blowtorch – when he said *'fall to your knees'*, you damn well *did* – while axemen Tipton and Downing cut and slashed all about him sharp as steel.

Priest paved the way for so much to come in the decade after this record was released (check out 'Beyond The Realms Of Death' for the direct ancestor of 'Fade To Black' or 'In My Darkest Hour') that it's a real shame the band have since degenerated so badly in the past four years. I walked out of my friend's house a convert that day, stung by the kiss of Judas.

DON KAYE

***ERIC BLOOM** of Blue Öyster Cult adopts more sensible pose to suit all eras*

## *BLUE ÖYSTER CULT 'Some Enchanted Evening' (CBS 86074) Released 1978*

*Eric Bloom (guitar/vocals), Donald 'Buck Dharma' Roeser (guitar/vocals), Allen Lanier (keyboards), Joe Bouchard (bass), Albert Bouchard (drums)*

THE CHEER that greets '(Don't Fear) The Reaper' as Buck Dharma flies into the familiar riff is a moment that makes this live album come alive.

If ever a band should be remembered for one song, then BÖC should be more than satisfied with '(Don't Fear) The Reaper'.

'Some Enchanted Evening' catches Blue Öyster Cult in concert at the peak of their space beauty. Its strength lies in the rawness; the ragged, relentless mountain of music. Overdriven and underproduced, it illustrates Blue Öyster Cult's magnetism as

a live act. 'The Reaper' features an extended guitar work-out, devoid of the sugar coating that smoothed out the original on 'Agents Of Fortune'.

'Astronomy' is simply a song that will forever remain. 'Astronomy' is different now. A fourth chord has been added. The famed solos, the mystery and warning in Bloom's lyrics, diluted beyond recognition. Memories indeed.

Elsewhere there are speedball covers of 'Kick Out The Jams' and 'We Gotta Get Out Of This Place', furiously attacked and hurled around by the band's psycho musicianship. 'Godzilla' is heavier than its hero and represents the 'Cult before silliness set in. Just.

Blue Öyster Cult were always one step ahead of the predictable. Never content to rest on a formula, they thrived on diversification. Which is exactly what keeps 'Some Enchanted Evening' fresh and kind of classic.

I would like to be buried with a copy when I grow old and die.

CHRIS WATTS

### *THIN LIZZY*
### *'Thunder And Lightning'*
### *(Vertigo VERL 3)*
### *Released 1983*

*Phil Lynott (vocals/bass), John Sykes (guitar), Scott Gorham (guitar), Darren Wharton (keyboards), Brian Downey (drums)*

EVEN WHEN the Thin Lizzy split was made official, nobody honestly believed that 'Thunder And Lightning' would be their last studio album. There was always hope of a re-formation even within band members. Then

the tragic death of Phil Lynott ensured it would never happen.

Producing their best album last, Lizzy fulfilled every band's wish by going out on top. Remaining one of the very few names that achieved legendary standing, not only within the Metal ranks, but right across the board.

As one of the pioneers (at least in HM circles) of the now standard twin lead guitar set-up and plunderers of Lynott's Irish roots, Lizzy were musically unique, but will always be most noted for Lynott's lyrical and songwriting genius.

His usually laid back tales of rogues and loneliness are overtaken here by a feverish energy that binds the whole album together. 'Cold Sweat' and the title-track open each side of the record and set the tone as Lizzy's fastest and heaviest numbers ever. The guitars attack but remain melodic, every solo is excellently constructed with consideration to the listener and devoid of ego-mania.

This is the kind of album that remains glued to your record deck for months. AL RHODES

### *DAVID LEE ROTH*
### *'Eat 'Em And Smile'*
### *(Warner Bros WX56)*
### *Released 1986*

*David Lee Roth (vocals), Steve Vai (guitar), Billy Sheehan (bass), Gregg Bissonette (drums)*

THE ATOMIC punk bocomes the nuclear showman. Rucksack, sketch book 'n' paints in place, our Dave bops boldly through rock's forbidden zone to create pictures in lyrics and sound.

Sure you'd never capture the soul of Van Halen with an undoubted 'supergroup' like Sheehan, Bissonette and a computerised 'Eddie' in the four-dimensional shape of Steve Vai, but with trusty Ted Templeman producin' in wide screen technicolour – then Roth set free in the kitchen to make his own pizza was obviously goin' to be a journey into R-O-C-K extravagance. And if you can't stand the heat . . .

Dave's solo launch pad hints at past glories and strongly suggests future conquests. The 'loose' soundtrack to a film that never was, yet still the soundtrack to a film that might be. It's 'who cares' and 'nothing's impossible' to rock 'n' roll's golden child.

Let's create a mood with 'Ladies Night In Buffalo', loosen-up with 'Goin' Crazy' and lay down a loony-tune collage with 'Big Trouble'.

How can you really pin down a record that explodes into 'big rock' action with the hoarse bawlin' 'n' husky yelps of 'Yankee Rose' and culminates with a tipsy Frank Sinatra cover? But this is Dave's universe and in that universe – 'That's Life'. RAY ZELL

### *IGGY POP*
### *'Instinct'*
### *(A&M AMA 5198)*
### *Released 1988*

*Iggy Pop (vocals), Steve Jones (guitars), Seamus Beaghen (keyboards), Leigh Foxx (bass), Paul Garisto (drums)*

THE POPPING Iguana chose 'Instinct' to return to the realms of Metal after a momentary

deviance and emerged with venom and energy. He rocked out with class and turned in a new classic.

Not needing much of a 'reappraisal' after only a matter of months since its release, it is, however, worth restating that there's not a filler or duff track among the 10 tracks included on the LP.

With more spite, suss and enthusiasm than many first offerings by bands young enough to be his offspring, Iggy stands proud, bares himself to the world and doesn't pull his punches, musically or lyrically.

No numbskull HM words here. Check out the autobiographical 'Cold Metal'; anthemic stomping 'Power And Fredom'; the uncompromising 'Square Head', and he's not averse to a bit of romance these days either, as shown on 'Strong Girl'.

Steve Jones (ex-Sex Pistols) adds 'rocket fuel' to the songs, producing simple, effective riffing, blissfully free of extended histrionics. Now more of an LA rocker than a London Punk, he's credited for co-writing four of the songs.

Paul Garisto used to be with the Psychedelic Furs and has always been one of my favourite drummers.

The rest of the band I know little about but they're certainly competent enough.

With a raw, almost-live production, 'Instinct' is unmistakably Iggy.

An album to crank up as you key yourself up for a night out on the town.

KATE NISBET

## MAGNUM
## 'Chase The Dragon'
## (Jet JETLP 235)
## Released 1982

*Bob Catley (vocals), Tony Clarkin (guitars), Wally Lowe (bass), Mark Stanway (keyboards), Kex Gorin (drums)*

THE FIRST Magnum album I bought, and my all-time favourite elpee. Strange choice? Not to me it aint.

Recorded under the aegis of Jeff Glixman at the Townhouse in London, 'CTD' reigns supreme as Magnum's best Jet Records release and is a classic in its own right, particularly as this is the first champagne opus to include the talents of keyboard maestro Mark Stanway. Although his full contribution to the band's sound had yet to emerge, the opening bars to 'Sacred Hour' are unmistakable and I still wait for them with bated breath every time I see the Brum boys in action.

Also to be found are 'Soldier Of The Line', opening the proceedings with dark, moody splendour, 'The Spirit', flowing along on an impassioned vocal and vibrant guitar, plus 'The Teacher', which romps towards the finale with all the rustic charm and bouyancy that characterised Magnum's early days.

To finish, we get the four minutes 27 seconds of sheer ecstasy that make 'CTD' my definitive choice . . . Dominated by grand piano and string synthesizer, 'The Lights Burned Out' is one of the most beautiful and tragic love songs I have ever heard.

Stunning in its simplicity, this track always leaves me tingling and reaching for the replay button. LYN GUY

## VAN HALEN
## '1984'
## (Warner Bros 92 3985)
## Released 1984

*Dave Lee Roth (vocals), Eddie Van Halen (guitar), Michael Anthony (bass), Alex Van Halen (drums)*

IN SOME respects, this classic Van Halen line-up was as much a heavy rock archetype of their day as Led Zeppelin were of theirs: a flamboyant frontman with a mane of blonde hair and a penchant for posturing, a guitar hero of the first order with tremendous flair and technical skill, a powerhouse drumer rattling around his kit with fury and finesse, a semi-faceless bass player, and a combined musical talent that put most of their contemporaries in the shade.

And nowhere is everything that was Van Halen better represented than on the hard-hitting '1984' – a quite magnificent display of instrumental pyrotechnics harnessed to a collection of eight songs among which there isn't a dud in sight.

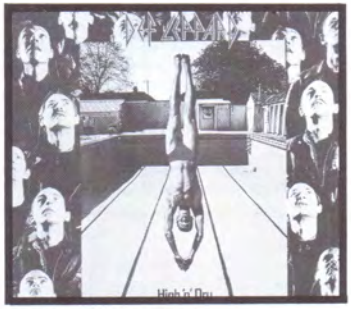
'1984' also marked Van Halen's real 'discovery' of keyboards, pumping out a deep, throbbing bass line from which the hit-single-all-the-way 'Jump' leaped high into the chart, and adding a similarly infectious quality to 'I'll Wait'. And although the success of 'Jump' was nowhere near matched by 'Panama', for my money the latter eclipsed any other heavyweight single released a good couple of years either side of it.

Throughout the rest of the album the songwriting never slackens to more than breaking strain, and the fluid musical dexterity of the brothers Van Halen leaves deep, smouldering tyre-marks criss-crossing the album's varied musical landscape – particularly from the constant gear-shifting delivery of 'Hot For Teacher' and the accelerator-to-the-floor G-force behind 'Girl Gone Bad'.

A remarkable, chromed-steel and spoked-wheel album by a unique band. PAUL HENDERSON

**TONY CLARKIN of MAGNUM: in dragon chasing hat**

Pic Ray Palmer



### DEF LEPPARD
### 'High & Dry'
### (Vertigo 6359 045)
### Released 1981

*Joe Elliott (vocals), Steve Clark and Pete Willis (guitars), Rick Savage (bass), Rick Allen (drums)*

OH NOOOO! Look at Jooooe on the back cover! All dark an' curly-permed – not the blond 'ero of me dreams!

And Sav! Lookin' a mere 12 years old, he too lurks behind a pre-Domestos barnet. I remember t'days . . .

Anyway, 'High & Dry', while never being a 'Pyromania' or 'Hysteria' is a good little album. An' let's face it, anything with 'Bringin' On The Heartbreak' on it can't be bad, can it?!

Still one of the Leps' best ballads, it never fails to bleed for you.

If that's a bit girlie for ya, then flip to 'No No No', probably the heaviest track Leppard have ever done, and a route which, even today, could be further explored. A raw production from 'Mutt' Lange gives this one plenty of power – even coping with Joe's early, gritty vocals.

The title-track and 'You Got Me Runnin'' were primetime Leppard of that era – pacey, bare and crammed full of jangly guitars and anguished vocals. 'Mirror Mirror' and 'Another Hit And Run' also bore the trademarks, but 'Mirror . . .', particularly, went beyond that, almost to the experimental.

It was the Leps' last album with Pete Willis on guitar and his departure (and subsequent replacement by Phil Collen) marked a watershed for the band. They shifted up to fifth gear, prioritised faultless production, delivered 'Pyromania' and won the world.

'High & Dry' was very much the end of era, the close of Chapter One, and it's an album they should never be ashamed of.

ALISON JOY

### IRON MAIDEN
### 'The Number Of The Beast'
### (EMI EMC 3400)
### Released 1982

*Bruce Dickinson (vocals), Adrian Smith and Dave Murray (guitars), Steve Harris (bass), Clive Burr (drums)*

IN THE whole Top 100 there were three albums that I considered to be short-straws and this one, Sod's Law as usual, was the top of that tiny list.

Just *what* can I write about this album that you haven't already read more times than those sweet Stryper boys read the Bible?

Should I mention that Martin Birch managed to suck an almost perfect mixture of the simple and the sublime together for the production job?

Do I draw your attention to the fact that this was Bruce Dickinson finding his feet (at the end of short, stocky legs, natch) while Clive Burr was starting to lose his?

Can I point out that, according to the tenets of Wilding's Theory Of Interminable Repetition (to which I subscribe), Maiden have never since come close to making an album that was worth its salt like this one was, despite the subsequent overt and covert attempts at self-plagiarism?

Pic Michael Putland/LFI

**DAVE MURRAY of Iron Maiden serenades the Beast**

Would it be wise to draw your attention to the fact that Maiden hit mega-chart action with 'Run To The Hills' and the title-track. Or that, even at the time of writing, some six years after release, the Fame label re-release album stands high in the regular *Kerrang!* weekly album chart and looks set to stay in the Top 50 for the future *ad infinitum*?

Could I speculate that without this album, far from being the biggest band in the UK and one of the biggest *anywhere*, Maiden would have done a Pan Tang and slipped into obscurity?

Dunno. Can't think of *anything* to say on this one . . .

DAVID GALBRAITH

## JUDAS PRIEST
## 'Unleashed In The East'
## (CBS 83852)
## Released 1979

*Rob Halford (vocals), Glenn Tipton and K K Downing (guitars), Ian Hill (bass), Les Binks (drums)*

GUITARS CUTTING deep like Ben Elton on speed, Halford in untouchable form; 'Unleashed In The East', for me at least, is not only the greatest live album ever released but also the greatest *album* ever released. Period.

Although cruelly labelled "Unleashed In The Studio" by those jealous of its near-perfect sound quality, it nevertheless captures a band, the epitome of Heavy Metal, at their absolute peak, dishing out the kind of emotive Metal classics unequalled since.

Most of the definitive Priest tunes are stockpiled on 'Unleashed . . .', running the gamut of just about every human emotion. A flick of the stylus gives you the full-throated roar of set opener 'Exciter', the full-Metal strut of 'Sinner', the ever-controversial 'Ripper'and Fleetwood Mac's 'Green Manalishi'.

However, the stand out cut is the seven minute stormer 'Victim Of Changes', a vicious onslaught that tempers some quintessential Priest riffing with deliciously delicate balladic sections before biting down hard for a truly furious finale. Culled from the 'Sad Wings Of Destiny' album *waaay* back in 1976, it has stood the test of time and still provides the backbone in the current set.

Now, that's what I call music.

PAUL MILLER

Pic Barry Levine/LFI

**ANGEL: 'poetry . . . majesty . . . and soaring vocal gymnastics'**

## ANGEL
## 'Angel'
## (Casablanca NBLP 7015)
## Released 1975

*Frank Dimino (vocals), Punky Meadows (guitar), Gregg Giuffria (keyboards), Barry Brandt (drums), Mickey Jones (bass)*

WITHOUT A doubt my personal favourite album of all time, from a band that never achieved the success their talent deserved, either because of frequent record company intervention into their creative side or by gross mismanagement.

'Angel' shows the band at their pure, untouched best. It owes much to the influences of legends like Yes, Deep Purple and ELP, yet is still considered by many to be the perfect example of American Pomp Metal.

By the time Angel had been discovered by Kiss's Gene Simmons in a Washington DC club and snapped up by Casablanca, the quintet had long paid their dues in a bunch of nowhere bands.

The musical chemistry of these five guys was, at this early stage of the game, simply wonderful, producing glorious moments of hard rock ecstacy at every turn.

'Angel' is an album chock-a-block full with enough hooks, riffs, soaring vocal gymnastics and mythical lyrical concepts to last the listener a lifetime. Hear and believe the magnificent 'The Tower', the progressive majesty of 'Sunday Morning' and the sheer poetry of the nautical ballad 'The Mariner'. Oh, and let's not forget Angel's first tacky attempt at a party anthem, 'Rock 'N' Rollers', either!

This, and its follow-up 'Helluva Band', released a year later, set music fans' juices flowing all across the States, leading to Angel winning *Circus* magazine's 'Best New Group of 1976' award over Boston and Heart. From then on, however, it was all downhill.

A classic case of a band being much too far ahead of its time.

DAVE REYNOLDS

## BLUE ÖYSTER CULT
## 'Agents Of Fortune'
## (CBS 81385)
## Released 1976

*Albert Bouchard (drums/vokals), Eric Bloom (lead vokals/guitar), Joe Bouchard (bass/vokals), Allen Lanier (keyboards/vokals), Donald Roeser (guitar/vokals)*

I STILL konsider BÖC's 'Agents Of Fortune' to be perhaps the greatest Heavy Metal album of all time, mainly for its INTELLIGENCE. BÖC have always gone where no band have dared to tread – mainly 'The Twilight Zone', and by that I mean, the DARK SIDE OF LIFE, indeed rumour has it that the fab '(Don't Fear) The Reaper' was written when Buck Dharma was on his Death Bed, suffering from an inkurable disease (slow death immense dekay). But after writing the toon, inspired by the Byrds by the way, he mirakulosly rekovered . . .

Most of the Kult's best lyriks were penned either by Richard Meltzer or Albert Bouchard who of kourse is no longer a member, he left the band during their stale period – 1982/3.

Now then, back to 'Agents . . .', what kan be said about this klassik that already hasn't, well how about RIFFS, RIFFS and yet more RIFFS, listen to the amazing 'This Ain't The Summer Of Love', the RIFFS just build and build, and never seem to end. 'True Confessions' meanwhile is far more poppy and up tempo, which is an ultimate tease, for the aforementioned '(Don't Fear) The Reaper', a wonderful song that was a smash hit world wide.

Then of kourse there's 'E.T.I.', komplete with Joe Walsh style talk back guitar, and just for fun, why not get someone wakky like Patti Smith to guest on 'The Revenge Of Vera Gemini'.

'Morning Final', meanwhile shows a more sensitive side to the Kult, Joe Bouchard's moving tale about some dude who komes to a stikky end via the New York Subway – nuff said. I kould go on for page after page, but I won't. Just buy the album and see for yourself. XAVIER RUSSELL

## MC5
## 'Kick Out The Jams'
## (Elektra K 42027)
## Released 1969

*Rob Tyner (vocals), Wayne Kramer (Fender guitar), Fred 'Sonic' Smith (Mosrite guitar), Michael Davis (Fender bass), Dennis Thompson (drums)*

IT'S STAGGERIN' to think that 'Kick Out The Jams' was originally recorded over 20 years ago. But wouldja believe that this record *still* has no equal in the annals of Metal?

'KOTJ' is an unbelievably immense vinyl representation of a killer two-nite performance wot took place at Detroit's Grande Ballroom on the 'Zenta New Year', October 30-31, 1968.

The Motor City Five were a bunch of oily-faced geeks from Garageland, USA, fronted by the curly-haired, gap-toothed 'n' bespectacled Rob Tyner, and featuring the twin stun guitar assault of Wayne Kramer (YEAH!) and Fred 'Sonic' Smith (double-YEAH!).

And listening to this album today *still* sends the ol' backbone a-buzzin', the vertebrae vibratin' 'n' the spine sizzlin'.

The LP opens with an over the top political rap and then steams into 'Ramblin' Rose', the band shambolic but sensational, Tyner adopting a ridiculous Tiny Tim singing style, and the whole captivatin' caboodle burrowing into your cerebellum with the tenacity of 10,000 termites.

Next up the title-track kicks into gear, Tyner vocalisin' rather more sensibly now, followed by the heavy duty hippydom of 'Come Together' and the blathering brilliance of 'Rocket Reducer No. 62 (Rama Lama Fa Fa Fa)'.

Flip the sucker over and you get two-and-a-half minutes of flamethrower freneticism in 'Borderline', the megalithic blooze toon 'Motor City Is Burning', the pleadin', teazin' 'I Want You Right Now', and epic LP closer 'Starship'.

When I die, I would like my body to be melted down and recycled as copies of 'Kick Out The Jams'. Only then could I enjoy true contentment in the Afterlife. GEOFF BARTON

Pic SKR Photos International

**ROB TYNER of the MC5 perfects his Liberace impersonation**

## IGGY POP AND THE STOOGES
### 'Raw Power'
### (CBS Embassy 31464)
### Released 1973

*Iggy Pop (lead vocals), James Williamson (guitars), Ron Asheton (bass), Scott Asheton (drums)*

I WAS 15 when I first bought 'Raw Power'. It didn't change my life exactly, but it sure changed the way I looked at everybody else's lives. I used to sit in my room at night, in the dark, playing with a knife while I listened to it.

Later, I got wise and I swapped the knife for a bottle, but I never did get around to switching on the lights when it got dark.

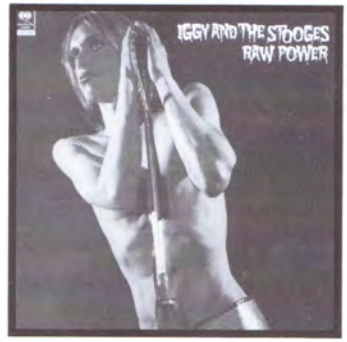
I admired Iggy and the Stooges because they were hated and loathed by their peers and because they could instill real fear in their audience. They were young decadents who reeked of the gutter, slime artists who could barely control their instruments let alone their lives.

But lock them up in a studio, or hang them on a stage, and these mama-jammers burned like human sacrifices, baby . . . Riffs? You didn't talk f**king *riffs* when it came to the Stooges – you talked dirt, you talked street or you didn't talk at all.

No one's managed yet to even come close to the moon-struck, psychopathic raunch of 'Shake Appeal', 'Death Trip', 'Your Pretty Face Is Going To Hell', or any of the other vicious, long-tailed monsters on this album.

Abysmally produced by David Bowie but still one of the bloodiest, heaviest, *and* sexiest rock 'n' roll albums ever made . . .

MICK WALL



## TED NUGENT
### 'Ted Nugent'
### (Epic EPC 81196)
### Released 1975

*Ted Nugent (guitar), Derek St Holmes (vocals/guitar), Rob Grange (bass), Cliff Davies (drums)*

ONE GUITAR, eight Fender speaker cabinets and no bullshit. The culmination of the nutter's campaign of world terror began and terminated with this, his debut album for Epic.

We'd heard about the nutter before but up until this time his bark had always been bigger than his bite. Yet with Tom Werman in the production seat here, the magic touch was never more than a beat away. Combining searing hyper energy and venomous guitar with the healthy obsession of a slashing psychopath, Ted somehow brought respectability to complete and utter mayhem.

Non-stop melted down Heavy got dark.

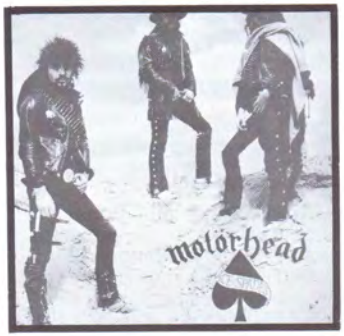
I admired Iggy and the Stooges because they were hated and

Metal with screaming vocals; that's all it really boils down to.

'Stormtroopin'', the interminably long and winding jack-booted stomper and 'Motorcity Madhouse' were king cuts, riding high above the short sharp rockers like 'Snakeskin Cowboys' and 'Hey Baby'. The real juice on the loose, though, happened to be the eight minute epic 'Stranglehold', a creeping death rocker allowing Ted to slip into serious fire breathing, torturing terse licks and weird blips from his Gibson Firebird as if his life depended on it.

Ted visited the UK several times, played some flawless gigs and continued to issue a string of highly gruesome records. Recently he has fallen on hard times, new releases are stiff and anonymous. Sad but true so I leave you with an old quote: "The public are fed up with bullshit. They want the real thing and I'm qualified to give it to 'em better than anybody else around. Rock 'n' roll is not a mind expander, it's a pants expander!"

DEREK OLIVER




### MOTÖRHEAD
### 'Ace Of Spades'
### (Bronze BRON 531)
### Released 1980

*Lemmy (bass/vocals), 'Fast' Eddie Clarke (guitar), 'Philthy Animal' Taylor (drums)*

WHERE THE crossover really was starting to happen. Punk's filthy disregard and the rich vein of real rock 'n' roll talent fused together on what is still a glorious high point in my album collection and in life generally.

'Ace Of Spades' did things to my system that have shaped my life. While 'Overkill' and 'Bomber' got me interested, 'Ace Of Spades' convinced me that this whole damn business was where it was at.

I really felt that I'd encountered a life-changing experience and my Adidas tennis racket suddenly became a Rickenbacker 4001.

**MOTÖR HEAD: three jokers with an ace album**

The title-track is an immortal classic. To this day my nose wrinkles aggressively and my nostalgia floods as Lemmy spits, *'That's the way I like it baby, I don't wanna live forever!'*

'Live To Win', Lem's bass sounding like a squadron of hummingbirds, Philthy hooligan killing all skins in sight, Eddie riffing and picking off the tunes, then Lemmy's gravel-voice growling beneath it all. 'Jailbait', possibly the greatest hard rock song of all time, swagger and filth, 'Chase Is Better Than The Catch' a glorious stride through the dusty streets of Notting Hill Gate. What can I say?

Just like Deep Purple and Led Zeppelin, Motörhead too are our British heritage. 'Ace Of Spades' captures a whole era when mean was mean, tough was tough and tasty hard rock 'n' roll was . . . Well, you get it. A timeless classic.

STEFFAN CHIRAZI

### BLACK SABBATH
### 'Sabotage'
### (Nems 9119 001)
### Released 1975

*Ozzy Osbourne (vocals), Tony Iommi (guitars), Geezer Butler (bass), Bill Ward (drums), no one owned up to playing synthesisers*

PLACE STYLUS at start of Side One. Adjust volume to make voices on intro grooves clearly audible. Call glazier to replace windows shattered by the riff to opener 'Hole In The Sky'.

During the subsequent 50 second acoustic Spanish guitar interlude ('Don't Start (Too Late)'), crawl back to stereo, twist volume knob to 11. Now check savings for funds to replace hi-fi equipment destroyed by 'Symptom Of The Universe'.

I never *did* hear two more powerful openers than these, and believe me, they work at any volume.

Strange then that Black Sabbath themselves never really rated this album – although I seem to recall that Ozzy spent the entire '70s decrying the latest LP, promising the next one would be a really heavy, back-to-basics job . . .

'Sabotage' began as just that. A reaction to, as Ozzy put it, "f**kin' about like brain surgeons on a 32-track machine" for 'Sabbath Bloody Sabbath'. And although even this album did get 'neurological' at times – with keyboards, over-overdubs, and a guest appearance by the English Chamber Choir – it became, and remains, the most consistent Sabs album since the early works.

This despite its incredible range of material: from the aforementioned openers, through the 'epics' 'Megalomania' and 'The Writ', to the off-the-wall craziness of the single 'Am I Going Insane (Radio)'.

Black Sabbath never did get back to basis, and their scalpels were never this sharp again, but at least they left us 'Sabotage' to re-arrange our grey matter. No anaesthetic required.

NEIL JEFFRIES

## UFO
## 'Obsession'
## (Chrysalis CDL 1182)
## Released 1978

*Phil Mogg (vocals), Pete Way (bass), Andy Parker (drums), Paul Raymond (keyboards), Michael Schenker (guitar)*

THE UNPREDICTABLE, sometimes explosive partnership between Mogg, Way and the young Schenker gave us something, preserved for posterity on 'Obsession'. Something the band later lost and failed to capture on any LP by any of the subsequent incarnations.

Maybe they sobered up.

For its depth of mood, from the pole-axing pyrotechnics of 'Hot 'N' Ready' to the brief, lilting shades of 'Arbory Hill', 'Obsession' has yet to be equalled.

Tapping into a broad base of melody and muscle, UFO could turn circles in any direction and avoid the obvious, average and the mundane.

To select one particular track is impossible.

Whether it be the beautifully hesitant, restrained 'Cherry', the anger of 'You Don't Fool Me' or the flurries of guitar that decorate the entire album, whether it be Mogg's lyrics or Schenker's melody, 'Obsession' still stands tall.

Phil Mogg, in his role of wandering folk rogue, stamped his melancholic mark across the likes of 'Born To Lose' and 'Looking Out For No. 1', aided by Schenker's most heartfelt guitar work to date.

'Born To Lose' in particular, together with 'Try Me' from the 'Lights Out' set, remain the mad German boy's epitaph and have gone down in history as moments of genius.

Interspersing such moments with full-throttle Rock – 'Only You Can Rock Me', 'Hot 'N' Ready' and 'Pack It Up (And Go)' – UFO had an identity that was both moving and universal.

'Obsessions' was the sound of a band at the very top of the tree.

CHRIS WATTS

Pic Alan Messer

***IGGY POP: 'spitting out lyrics like broken teeth'***

## IGGY POP AND THE STOOGES
## 'Funhouse'
## (Elektra EKS 74071)
## Released 1970

*Iggy Pop (vocals), Dave Alexander (bass), Ron Asheton (guitar), Scott Asheton (drums), Steven MacKay (tenor saxophone)*

IF THERE is one album that I would allow to be placed in the coffin next to me before they rolled my wagon down the rails into the cleansing flames of eternity, then this, O Lord, is the one.

From the moment it crept like a sick cat into my outstretched arms when I was 15, it has dominated that ugly part of my soul still addicted to the second-hand love of rock 'n' roll.

Badder than the Stones, more subversive than Zeppelin, with an appetite for destruction that makes the likes of the Sex Pistols, Guns N' Roses and Metallica look like innocent bystanders, and with no more idea or experience of 'melody' or 'harmony' than an enraged bull has of the price of china, the Stooges were every right-thinking person's worst nightmare come to life in hideous, flesh-crawling 3D.

'Funhouse' was their second album, and remains their greatest recorded achievement; their ultimate statement laid down in a way no other rock band before or since has shown the nerve, the vision, or even the desire to try and equal.

The Stooges specialised in vicious nail-the-f**ker-down two-chord riffs, with the lyrics spat out of Iggy's mouth like broken teeth, howling like a young wolf with its balls caught in the hunter's trap.

The first three tracks on Side One – 'Down On The Street', 'Loose' and 'TV Eye' – all incorporate the same droning f**k-you riff. 'Dirt', which closes the side, is that riff again slowed down.

'1970' and 'Funhouse', on Side Two, are the same dumb riff yet again, only played backwards this time. And the last track, 'LA Blues' has no riff at all. Just a noise like the end of the world. . .

MICK WALL

### BON JOVI
### 'Bon Jovi'
### (Mercury 814 982-1)
### Released 1984

*Jon Bon Jovi (vocals), Richie Sambora (guitar), David Rashbaum (keyboards), Alec Jon Such (bass), Tico Torres (drums)*

THE FIRST time I heard this record I thought it sounded pretty damn fine. It became an idle curiosity of mine for at least a month or so before a few other folk started to praise it to high heaven. Yeah, I'll go along with 'em, I thought, but hey, it aint half as good as 'Makin' The Point', the final Frankie And The Knockouts LP (for whom Tico Torres played drums).

Y'know it's five years since this ablum was released and, in my funny old way, I still firmly believe that assessment to be quite true. It is, however, without much doubt, my favourite Bon Jovi record. Why? Well, the answer is simple. Jon Bongiovi (nephew, I believe, of co-producer Tony Bongiovi, so don't give me that bullshit about how Jon was a hungry kid without connections) was out to make an impact. It is obvious that the record company had little formal input, and here we find the band in all their magnificent raw glory.

Side One contains the best songs – 'Runaway' and 'She Don't Know Me' for example, the latter written by Mark Avsec. Perhaps the best known track is 'Shot Through The Heart' a song co-penned by Jack Ponti, an old New Jersey sparring chum of Jon's.

A good album for sure, complete with an interesting croaky vocal performance from Jon which suggested, without the benefit of hindsight, that he could barely sing a decent melody, let alone score a Number One hit album!

Welcome to the world of platinum AOR, where of course this record has become the blueprint for countless imitations.

DEREK OLIVER

**BON JOVI: debut album a blueprint for countless imitations**

### BLACK SABBATH
### 'Master Of Reality'
### (Nems NEL 6004)
### Released 1971

*Ozzy Osbourne (vocals), Tony Iommi (guitar), Terry "Geezer" Butler (bass), Bill Ward (drums)*

THE TONE. My God! Do you hear it! Listen. . . there it is: The *guitar* TONE, perfected by Tony (no pun intended) Iommi on Black Sabbath's third album, 'Master Of Reality'.

The album opens with Ozzy coughing up phlegm in preparation for his vocal tracks and then the guitar comes in, the dirtiest, fuzziest, grungiest guitar ever known to man.

FFFZZZRRRUUUMMMZZZZ!!!

'Master Of Reality' is not much of an album length-wise; six songs and two short acoustic instrumentals. But what quality!

First track, 'Sweet Leaf', is of course the splif-smoker's anthem, while 'After Forever' with its born-again ramblings packs more punch in one note than Stryper could muster in 20 of their albums.

Then the apocalyptic 'Children Of The Grave', with its frightening fade-out and Ozzy's whispers of doom.

Flip it over and there's 'Lord Of This World', more disgusting, dripping chords and even the bass is starting to sound polluted and swollen.

Then a reprieve for just a few moments, in the eerie, quietly despairing 'Solitude'; if that's Ozzy singing, it's still his most unusual vocal ever.

But 'Solitude' misleads you. For no sooner does it end than you're sucked, screaming, 'Into The Void'.

It's one of the heaviest songs ever committed to vinyl, with a riff that paralyzes you and turns you into smouldering, shapeless jelly under its monolithic, consuming power.

Ah, good music like this is such bliss . . .

DON KAYE

***AEROSMITH***
***'Toys In The Attic'***
***(CBS 80773)***
***Released 1975***

*Steven Tyler (vocals), Joe Perry (guitar), Brad Whitford (guitar), Joey Kramer (drums), Tom Hamilton (bass)*

'TOYS IN The Attic' is often hailed as the band's finest hour, possibly because it spawned the hit single 'Walk This Way', a track that was later to become a hit a second time around in the hands of rap act Run DMC. This highlighted the fact that behind Aerosmith's sleazy Rolling Stones-ish swagger lay a black, funky influence.

But 'Toys . . .', like all 'Smith albums, wasn't simply about one song. Nope, Aerosmith had smashes by the ton – once played, never forgotten.



***AEROSMITH: no junk hidden in their attics***

They come at you like a pack of hounds right from the off with the fast movin', all-action title-track, riding on a wave of sound with Tyler on a roll out front on vocals and scarved mike stand.

'Uncle Salty' and 'Adam's Apple' quickly follow the breathless opener, both featuring off-the-wall lyrics, the latter taking on a cheeky biblical feel and capturing Joe Perry's probing guitar and Kramer's colourful and original drum patterns perfectly. This was the period during which Jack Douglas reigned supreme as king of the production desk.

Always provocative and 'licensed to shock', 'Smith topped off the first side with the once-banned doo-wop classic 'Big Ten Inch Record'.

Groupie tricks and an on-the-road fix of what you fancy surround 'Sweet Emotion', a live favourite ever since, and 'No More No More', with the mystical, sometimes menacing riffs of 'Round And Round' following up. 'You See Me Crying', an extremely emotional ballad, ends Side Two of just one aural chapter in Aerosmith's long, crazy history.

DAVE REYNOLDS

***MOTT THE HOOPLE***
***'Live'***
***(CBS 69093)***
***Released 1974***

*Ian Hunter (vocals/guitar), Ariel Bender (guitar), Overend Watts (bass), Morgan Fisher (keyboards), Buffin (drums)*

NOW THIS really *is* a live mutha! Side One at the Uris Theatre Broadway (Mott bein' the first rock band to 'kick some' there!), Side Two at good ol' Hammy Odeon.

Featurin' my fave Mott line-up, with "Aaariel Benndahhh" on somethin' nowhere even close to resemblin' a 'musical instrument'!

His bully-beef almost bozo/gonzo 'guitar' is a wild thing unleashed!

Witness his arrival on the openin' track 'All The Way From Memphis' – he may as well have hit the audience over the head with a shovel!

And 'Walking With A Mountain' just *kerr*-runches anythin' dumb enough to get in its locomotive path, ever threatenin' to leave an exhausted Ian Hunter trailin'!

But it's the Hammy Odeon side where the sheer loutish, rabble-rousin' character of Ian And The Herefordshire Hooligans almost, but *only* almost, succeed in suffocatin' the music. Loud, brash, charismatic and riotous – close yer peepers an' ya really can sense the buzz an' whiff the sweat-stained leathers 'n' stale cigarette smoke.

This record actually does capture the 'expect the unexpected', electric live essence of a rock 'n' roll gig.

Ian Dury was once asked what he made of lunatic punk audiences, to which he replied: "After supportin' Mott The Hoople – this is toytown!"

Hmmm.

Strange that space cadet Zell should appreciate anythin' so genuine?

Maybe I'm just genuinely strange.

RAY ZELL

*OZZY OSBOURNE BAND (from left): Zakk Wylde, Randy Castillo, Ozzy, Geezer Butler*

# WICKED

FROM PAGE 26

where the songs have come from over the years.

"But back to Sabbath . . . what that line-up had will never ever be repeated, never ever be matched; even if Iommi's thing has a Number One LP – and I won't say it won't happen 'cause look at Fleetwood Mac making it bigger with new people.

"Y'know what I've learnt from my old lady? That people are never dead in this business. Someone of 95 could come out with a hit LP and it doesn't have to be as good as their old stuff or anything.

"I mean, I have said a lot of things about Iommi, a lot of heavy things, but I will say that the man was and always will be . . . the master of the Metal riff. And for a guy with two f**king fingers chopped off who plays guitar, that's not a bad reflection. I keep on thinking that the guy's gotta run out of them, I just don't know where he gets those heavy demonic riffs. And whilst people like Robert Plant get pissed off with David Coverdale, I am f**king honoured when people say that Sabbath or Ozzy is a major influence on them.

"I remember when Metallica supported me on the last tour over here. For three or four weeks they wouldn't speak to me. I'm thinkin' to myself, 'F**king hell! What's up with these c**ts, they must be on some mega-ego trip'. And then I'm walkin' by their dressing room and I can hear Black Sabbath. So I said, right, they're asking to be kicked off the tour, and I went up to their tour manager and said, 'What's f**king goin' on? First these bastards won't come up and talk to me and then they take the f**king piss playing 'Volume Four'. What the f**k?'.

"And he looks at me and says, 'You don't understand; they think you're a God'. Talk about double take! Up to that point, never had I believed that Black Sabbath had influenced anybody musically.

"Rock'n'roll is one big wheel. Look at Kingdom Come, that's f**king blatant but it's obviously a formula that works because if it didn't why would people buy it? I mean, first we see the Frampton and Bon Jovi thing and everybody tries to get on that one and falls off and dies. Then it's another thing, and another and it's always comin' back to something, man.

"I will say that I think the most influential stuff has always been near the start of both my bands. Both careers have followed the same path in the sense that Sabbath LPs were great, great and great before they started to dwindle and the solo stuff was so fresh and new at the start . . ."

Pic Annamaria Di Santo

***"I HAVE said a lot of heavy things about (Tony) Iommi. . . but I will say that the man was and always will be. . . the master of the Metal riff" — Ozzy***

## NO REST FOR THE WICKED

"I THINK THAT this LP, more than any other, has the root of Sabbath in it. And of course I think this album's great, I had fun making it. I really did. Just as I'm having the greatest fun in ages touring, I'm really enjoying it because I'm sober and I can see more now."

And what about the 72-track studio Ozzy? A bit extravagant?

"Oh f**k, I know. I did the album with Roy Thomas Baker, and took it home to listen to 'cause in the studio after a while you don't know what the f**k you're hearing'. So when Keith Olsen got it to mix, he told me that I didn't have a 72-piece band so I didn't need a 72-track album. He stripped the tapes right down.

"I'd love to go and do what I did with the first Sabbath album eight-track machine, get in, do it and get the f**k out, but that's not possible today really. I mean, if you remain where you were with your first album, you'd get bored shitless. And believe me, through all of this I have tried to remain as basic as I can. When I was reflecting back on the 'Ultimate Sin' tour I asked myself, 'F**kin' hell, what were you on there Ozzy, man? All that glitter and beads and shit. This tour I'm tryin' to get back to basics, tone down a bit.

"That 72-track stuff – even though doing stuff on a four-track at home is possible – is all part of the ego-building process. Being a rock star is being a rock star, and instead of getting the number nine bus to your five-bob rehearsal you have to get a limo. You have to have Lear jets and people runnin' around licking your arse; it's all part of the job.

"I always think about it in my head, Ozzy Osbourne the make-shift Beatle, and all I have to do is imagine Paul McCartney shufflin' down Oxford Street off the bus with a bag in his hand. It's part of the gig man, part of the game.

"And the fact is that I've managed to hold onto my piece of the cake for a long time and I f**king like havin' lots of money and big LPs. I'd love to have a 10 million seller, but I won't do any f**king Poison shit and wear feathers up my arse and green stripes down my back.

"And all of that shit comes into making a record too. I mean, you have to use a certain amount of cross-phasing and, whaddya call those f**king things . . . emulators, because that's the quality of an LP today. Now, having said all that I still

don't believe there's been a record with the quality and feeling of Black Sabbath's first: two four-track machines, not even done in stereo and then off in the van to f**king Switzerland for three months as a resident bar band . . . eight 45-minute spots a day."

JESUS, WE could take up the whole magazine with such stories, but Barton won't allow it, so I've tried to pick the funniest and most illustrative of the many Ozzy Osbourne had me busting a gut over . . .

"Zakk is very knowledgeable about what I've done, which is a good thing because I remember very little, I honestly forget half of what I've f**king done. He'll say, 'Remember this track?' and play it, and I'll go, 'Ehhhh?' because I can't f**king think of it. It's hard for me to keep track . . . I remember places and times more than anything.

"Toronto will always mean 'Never Say Die' for example. You've got to remember that for just about the last 20 years I've been absolutely stoned and pissed out of my head. People come up to me and say, 'Hi! Remember me? You stayed at my house for a week'. I never forget a face but I can't always place it. I can't f**king remember so many things, but now I haven't had a drink for four months a lot of it's comin' back.

"I like to remember the good funny times though. Like with Sabbath, everybody getting the f**king clap one day . . . we used to be wild, man. Today they've never seen real wild boys, makes me laugh. There was not one day in 10 years that we didn't have a major disaster.

"You've gotta try and remember our arrival in history, we came when they were all singing, *'If you're going to the park . . .'* and we came along, *'Yeah f**k off and have a bit o' this!'* We freaked the f**king world out, they went runnin' with their bags and bells.

"I remember once being in San Francisco (laughs), and they were sitting in a circle, these hippies, burnin' that stupid smelly shit they burn, and we all stormed in f**ked-up, kicked the bloody table over, kicked their smelly incense all over the gaff and I proceeded to roll a joint with five skins and a cigarette.

"They were all staring at me like I was from Mars or somewhere, I mean these joints weren't like their knitting needles. They couldn't believe there was hash in it, one of them had a puff and nearly coughed his bollocks off! They ended up saying to us, 'Wow, you English really are something'.

"Right after I got fired from Sabbath I got a room in LA's Le Parc hotel for three months, never opened the curtains just had booze and drugs delivered every day and the odd pizza, not sleeping for a week at a time. The room was a f**king sewer when they opened it up. There were beer cans everywhere and I was lyin' in them burblin', 'I've just written this great song called 'Mr Crowley', when I fell back into the pile. I remember thinking I'd gone mad in there one day. I'm lyin' under all these cans and half-eaten pizzas when I start hearing 'Iron Man'. I'm totally f**ked up outta my head and I just can't work it out.

"I'm f**kin' shaking beer cans, thinking it's in there when I remember that it's comin' through a crack in the window. Then Sharon knocks on the door and says that they've dropped Sabbath and want to manage me instead. Talk about luck!"

**"I remember the only famous person I was ever in awe of was that pop picker bloke. . . Alan Freeman. I nearly shit myself when I met him. . ." – OZZY**

I KNOW THAT it never seems to be dropped, but what Ozzy had to say on the Randy Rhoads issue this time, sober remember, struck as both honest and poignant, a man facing up to something properly for the first time in years.

"Y'know, when I first met Randy Rhoads – and I haven't got any reason to say this as pop star bollocks 'cause I hate that – he was so dainty and neat, like a little fairy he was and such a beautiful person that I really remember thinking that I couldn't see him livin' to be an old man. It was just a thought, y'know? I mean, there's extremes where some c**t continually rides a motorcycle pissed and y'know he's goin' to get it. But with Randy it was just this gut feeling I had almost in my subconscious.

"An impish little devil he was too, had women all over the place which I never found out about until later. But when it happened it was like a Fellini movie, one minute I'm on the bus, the next there's this blazing house in the middle of a field and bits of aeroplane everywhere. I always think if I hadn't been asleep on the f**king bus I'd have been on that plane without a shadow of a doubt 'cause I was always up for that stuff.

"It's so f**king weird because I remember the whole thing like it was frame by frame, people wandering about hands on heads wondering just what the f**k had gone on. My wife took it terribly but I was just in shock. I have, over the years, developed a way of shutting off certain events, putting them away, and one day I am gonna have to face up to the death of Randy Rhoads.

"See, any pain and I just took drink and drugs to push it away. And now it's comin' back to me big time . . . some days it's a right f**kin' roller-coaster when I'm goin' off, sometimes I think I'm goin' off the edge. And y'know, the strangest thing is that I remember Randy sayin' to me that one day I was gonna kill myself with all the drink and drugs. Lo and behold, two weeks later I'm burying the guy. He's dead."

### THE DEMON ALCOHOL

YES, OZZY Osbourne hasn't had a drink or taken drugs for four months. And I for one give him his best chance ever of kicking it for good. He's facing the problem like a man instead of a child, and these days Ozzy's honest about his problem.

"It's not a struggle to stop but it's quite a thing not to have one. Yeah I miss havin' a drink with my mates but unlike you, if you're normal, I can never have just one, I never went for 'a' drink in my life.

"I'm now 108 days sober. I've dropped 18lbs since I stopped, I have more energy and I feel better. I miss it but me and all that don't go together, the bottom falls away and as a parent, performer and band leader it's better if I don't. When I drink, I drink around the clock, and everyone thinks, 'Poor old thing, he wants a drink', and it ain't true.

"See, I've made this statement a few times now so I'm wary 'cause one day maybe I will go, 'F**k this!' and have one and get smashed. But weighing the pros and cons I've lasted longer than ever before. If I topple, who knows, but I really don't think I will this time. Right here and now I'm not drinking and that's what I have to say every day. I make a pledge every day not to drink. Whereas before I *couldn't* drink, now I don't *want* to.

"I've read thousands of books about it, and it's taken me four years to get here . . . to believe you're an alcoholic is one thing, to accept it is another. I go to regular meetings now and I have a guy on the road with me who's a sponsor, has been for three years. His name is Richard Coles and he was a notorious tour manager for a band called Led Zeppelin, a right bad case, and if he can do it, so can I.

"It ain't easy. . .they say on this programme that if you don't like it, y'can always get your misery back. And I wasn't really a happy person. Today I don't do much that's bad. I have a little self-respect and that means a lot to me. I talk to other alcoholics about their feelings: I used to hate those meetings, I used to sit there and think, 'If that c**t asks me to agree with him I'll tell him to f**k off'. But they're all right man, they really are.

"I mean, I went to one of those psychiatrists, all my money and fame I thought, 'Bollocks! This Harley Street guy will cure me'. Took him 80 quid to tell me to come back next week when it'd be 120. . .f**k that! I've now learnt to accept a lotta things about myself, that me and anything which screws my head up don't work for me at all."

DOES THE Ozzy Osbourne ego ever crave peer respect?

"Ahhh come on, *f**k* peer respect. I don't play for my peers, I play for them out there – those kids. I remember a phase of Sabbath when we went in for all that peer respect crap, and we had all that peer bollocks.

"Cor f**kin' hell, what's that dickhead's name? That's it, Brian May, a very nice guy as it happens, really good chap, but I remember at the time he'd turn up and chinwag with Iommi, who was always so f**kin' impressionable and overawed with all these people. I had no f**kin' time for it really, yapping with all of them. I remember the only famous person I was ever in awe of was that pop picker bloke . . . Alan Freeman, that's it. I nearly shit myself when I met him. Christ, I thought I was gonna faint!

"Y'know, I really hate it when people forget who they're playin' for. Y'get Joe Blow who's come from the backstreets of Brum, arse hangin' out of his Levi's which he can't really afford anyway, he comes into a bit of money and suddenly he has Dunhills, a flash f**king lighter, belt-buckle and starts sayin' this and that and bollocks to them out there.

"I know only one thing through all of these 20 years, that the kids out there are responsible for me being here and I can't forget that. I'll stop when they don't come to see me or buy my records any more – and not before."

Ozzy Osbourne cycles a bit before hitting the stage these days, drinks Evian water and remembers a face more easily.

He'll always be Ozzy 'Let's Go F**king Crayzeeee' Osbourne, but now he remembers John Osbourne too, the man with another life away from the stage. He's not a reborn lunatic and he's not some wide-eyed reformed preacher. He's simply Ozzy Osbourne with a far better perspective on his life and requirements. No miracle man, just a man trying.

I suspect that we really can get ready to celebrate Ozzy Osbourne's Silver Anniversary. Because he will be here, he will be fit and he will be well. And because he has a new burst of life onstage and off, Ozzy Osbourne, clean and sober for today, has it once more. I honestly don't think he will give it up again, really I don't . . .

# SHRAPNEL

**For FREE inclusion write to: Jon Hotten, Kerrang!, Spotlight Publications, Greater London House, Hampstead Road, London NW1 7QZ. Telephone: (01) 387 6611. Fax: (01) 383 7717**

***CRAZYHEAD HAVE** lined up a comprehensive UK tour in support of their latest single, **'Have Love, Will Travel'**.*
*They play **Rayleigh Pink Toothbrush** February 23, **Treforest Polytechnic** 24, **Walsall Junction 10** 25, **Bristol Bierkeller** 26, **Dublin Baggot Inn** 28, **Belfast Limelight** March 1, **Edinburgh Venue** 2, **Glasgow Review** 3, **Aberdeen Venue** 4, **Dundee Dance Hall** 5, **Newcastle Polytechnic** 7, **Leeds Polytechnic** 8, **Teesside Polytechnic** 9, **Warrington Legends** 10, **Manchester University** 11, **Leicester Polytechnic** 13, **Liverpool Polytechnic** 14, **Nottingham Rock City** 15, **London Town And Country Club** 16, **Dudley JB's** 17.*

FORMER **TWELFTH Night** singer **Geoff Mann** teams up with former Twelfth Night drummer **Brian Devoil** in Mann's new band the **Bond** for a show at **London Marquee** January 14. Support band will be **Jadis**.

The Bond's latest album, **'Prints Of Peace'**, was released last year on the Marshall Pickering label.

MELODIC ROCKERS **Tora** play **Walthamstow Royal Standard** January 31. It's their debut London appearance.

WINDSOR-BASED **Paris** play **Milton Keynes Electra** January 14, **Walthamstow Royal Standard** February 15, **Rainham Football Club** March 8.

**LIXX** PLAY **Dundee Cafe Club** January 13, **Aberdeen Venue** 26, **Birmingham Edwards No 8** 27, **London Stick Of Rock** 28, **Warrington Parr Hall** 30.

THE **RAIDERS** open for **Stan Webb's Chickenshack** at **London Sir George Robey** February 11.

'ON XII Productions' begin a Wednesday Rock Night at **Leeds Warehouse Nightclub**, opening January 25.

Admission is £1 (before 11 pm) and £1.50 thereafter. The Warehouse is situated at **19-21 Somer Street, Leeds 1**. Call **(0532) 454667** for more information.

**FREEFALL** play **Fulham Kings Head** January 18.

**RAW JUSTICE** play **Brentford Red Lion** January 17.

**BRADFORD FROG And Toad** will host a charity rock bash on March 2, 3 and 4. Proceeds will be used to buy toys for a children's cancer ward. **Whitesnake** and various record companies have donated gifts to be auctioned, and the Frog And Toad welcome any other contributions from bands large or small.

For details, call **(0274) 666588** or write to: **4 Melrose House, Ned Lane, Bradford BD4 OEJ**.

In the meantime the Frog And Toad hosts **Belladonna** January 12, **Dirty Trix** 19, **Destruction** 26, **Elixir** February 2, **Vandamne** 16 and **Ice Age** 23.

TRENDY LONDON nightspot the **Hippodrome** is starting a weekly rock night, which began on Wednesday January 4, featuring live and recorded Metal bands.

Resident DJ will be our very own sex bomb designer **Steve 'Krusher' Joule**, assisted by **Monty Zero**, who has unfortunately been forced to close his Metal disco at **London Oxfords**, due to lack of attendance.

Worth noting is that on every wacky Wednesday, the Hippodrome will be reducing beer prices and – fear not – there are no dress restrictions. Worrayawaitinfor?

**CIRCUIT 22 Promotions** are launching their annual **North Of England Battle Of The Bands** contest, at **Bradford Windsors**, beginning January 23. The prize money is £5000, and the contest is open to bands of all styles. Anyone wishing to enter should send an SAE and contact telephone number to: Circuit 22 Promotions, **Royal Standard Hotel, 22 Manningham Lane, Bradford BD1 3DN**.

KENT-BASED band the **Law** play **Gravesend Red Lion** January 13.

**REFUSE TO Bleed** have lined up a date at **London Rock Garden**, January 15. They hope to issue an independent single soon.

**PORTSMOUTH POLY ROCK Society** seek bands for gigs in '89. A large PA and lights are available. Telephone **(0703) 869053** or **(0705) 824471** for information.

**VIOLANTE** HEADLINE the **Manchester Boardwalk Metalfest** January 20.

DONCASTER SCRATCH N' Sniffs club hosts the following bands: **Paris** January 10, **Cincinatti** 24, the **Hybrids** February 7, **Thundering Hearts** 21.

**GET NERVOUS** play **Nutley Shelley Arms** January 26, **Brighton Hungry Years** February 6, **Eastbourne Archery Tavern** 17, **Chiddingly Six Bells** 24.

RINGWOOD-BASED **M-10** play **Southampton London Arms** January 20, **Southampton Canute** 27, **Lymington Coach House** February 10 and March 3, **Walthamstow Royal Standard** February 22, **Bristol Bierkeller** March 5.

**AMPLE CLEAVAGE** support **Belladonna** at **Leeds Duchess Of York** January 11.

IRISH ROCKERS **Winters Reign** play **London Marquee** January 27 (supported by **More Experience**), **Oxford Dolly** 29.

***CINCINATTI** play **Sheffield Maze Bar** January 10, **Birmingham Edwards No 8** 13 (supporting **Belladonna**), **Birmingham University** 14, **Doncaster Scratch N' Sniffs** 24, **Edinburgh Venue** 28.*

■ CAMBERLEY-BASED band **Dross** seek a lead vocalist influenced by **Metallica, Metal Church** etc. Contact: **C Evans, 21 Hamesmoor Way, Mychett, Camberley, Surrey**.

■ **413** ARE a new band currently recording in Battery Studios, London. The album will be released on their own label in January.

■ **PHOENIX** ARE a new Glasgow-based band featuring **Ian McCotter** (guitar/vocals), **ZZ Antico** (drums), **John Ross** (guitar) and **Derek McCotter** (bass).

They have a demo and factsheet available, priced £3, from: **3 Arcan Crescent, Drumchapel, Glasgow, Scotland**.

■ COMMERCIAL HEAVY rock band with management require a bassist 'with vocal talent' to complete line-up. Call **(0302) 344190** (am) or **(0706) 30450** (pm).

■ SWINDON THRASH band seek a vocalist. They have gigs and a demo planned. Call **Lawrence** on **(0793) 740321**.

■ CHELTENHAM-BASED **December Rose** have recruited bassist **Rob Hamkinn** and guitarist **Dave Owen**, and play **Malvern Lamb** January 14, **Cardiff Bogeys** 20, **Tonypandy Naval Club** 21 and **Llanharan RFC** 22.

■ ANOTHER CHELTENHAM band melodic rockers **Karisma**, seek a drummer with kit and transport to join their male/female line up. Call **Carrie** on **(0242) 528893**.

■ **X-TAS-X** ARE a new Southampton-based band featuring **PJ Ansell, Ian Strong, Chris Dobson** and **Andrew Sprott**. They record a demo soon.

■ ***DIE KILLING*** fanzine in America has issues one and two now available, featuring **Rage, Death Angel, Kreator** etc. Issue one costs $3 and issue two $3.50, or you can have both for $5.50 from: **Marc Sangiuliano, 413 Marquette Drive, Louisville, Kentucky 40222, USA**.

■ BELGIUM THRASHCORE band **Dead Serious** have a demo, **'Beware Of Ducks'**, now available, priced £3 or $5 (US) from: **Roger De Buyzer, Harmoniestraat 114, 2018 Antwerpen, Belgium.**

■ ***DUDE*** FANZINE requires info/tapes from Glam bands wishing to be included. Write to: **Sulekha, 17 Ulswater Street, Leicester LE2 7DU**, or call her on **(0533) 556864**.

■ ***IN TUNE***, a US fanzine featuring **Motörhead, Queensrÿche, TNT, Foghat** etc is now available, priced $2.50 (US), $4 (overseas) from: **PO Box 6612, San Mateo, CA 94403, USA**.

■ ***BOULEVARD*** AOR fanzine issue four is now available, featuring interviews with **Mark Mangold, Craaft, Midnight Blue** and **Palma**, plus a chance to vote in its AOR poll. It's priced 75p (UK) £1 (Europe), £1.50 (USA) from **Unit 23, Empress Industrial Estate, Ince, Greater Manchester WN2 2BG**. Cheques payable to 'Boulevard'.

■ SOUTH WALES Thrashers **Anathema** have recruited bassist **Sean Cullen**.

■ LA BAND **Black Sheep** have reformed, led by **Willie Basse**. He's joined by **Walt Anthony** and **Lonnie Silva**. They record a demo soon. For information, call: **0101 (818) 767 8556**.

■ **GO GO Amigo** release their debut single, **'I Don't Need It'**, on the Acorn label on January 16.

# DIREKTORY OF DOOM!

**Continuing our exhaustive (not to say exhausting) A to Z listing of every album reviewed in the pages of *Kerrang!* during 1988. This week: sections L to R.**
**Compiled by DEREK OLIVER**

***KEY TO LIST: BAND NAME/Album Title/ (Knutshell review)/ 'K' Rating/Issue number in which review appeared***

**LA GUNS** 'LA Guns' (sleaze gods featuring ex-Girl Phil Lewis – Bonk rock is born!) KKKK½ (173)
**HUW LLOYD LANGTON** 'Time Space And LLG' (hippy space rock) KK (198)
**LAST DECENDANTS** 'One Nation Under God' (Christian Exodus) KK½ (199)
**THE LEAVING TRAINS** 'F**k' (punk/Metal crossover) KKK⅛ (178)
**LEGION OF PARASITES** 'Dawn To Dust' (budget Thrash) K½ (188)
**LENNA & THE SNAKEMEN** 'Something's Cooking' (pub rock/blues) KKKK (206)
**LIEGE LORD** 'Master Control' (no holds barred Metal) KKK (202)

**LIVING COLOUR** 'Vivid' (new all-black funk Metal band, great) KKKK½ (186)
**LITTLE RIVER BAND** 'Monsoon' (Aussie AOR men comeback LP) KKK (197)
**LIVING DEATH** 'Worlds Neuroses' (intense German Thrash) KKKK½ (213)
**LIVING DEATH** 'Live' (see above) KK¾ (191)
**LIXX** 'Loose On You' (Scottish cock rock) KKKK¼ (191)
**LORD CRUCIFIER** 'Lord Crucifier' (Thrash/blues rock) K (184)
**LOUDNESS** 'Jealousy' (six-track live mini-LP) KKKK½ (195)
**L7** 'L7' (all-girl Hardcore band) KK¼ (217)
**LUCRECIA** 'Lucrecia' (LA Metal) KK¾ (214)
**LUDICHRIST** 'Powertrip' (komikcore) KKKK (215)
**LYIN' RAMPANT** 'Up And Cumin' (Scottish cock rock) KK (170)
**LYNYRD SKYNYRD** 'Live – Southern By The Grace Of God' (incredible) KKKKK (184)
**MACC LADS** 'Live At Leeds (The Who?)' (pie tasters go wild) KKK½ (202)
**MAGNUM** 'Wings Of Heaven' (more quasi-consummate pomp rock) KKKKK (179)
**MALACHIA** 'Red Sunrise' (Christian Metal) K (179)
**MALLET-HEAD** 'Mallet-Head' (American Metal) KK (211)
**YNGWIE J MALMSTEEN'S RISING FORCE** 'Odyssey' (the greatest guitar hero ever) KKKKK (180)
**MANDATOR** 'Initial Velocity' (Speed Thrash) KKKKK (186)
**MANILLA ROAD** 'Live Overkill' (second rate Metal from Chicago) K (202)
**MANILLA ROAD** 'Out Of The Abyss' (see above) KKKK (215)
**MANOWAR** 'Kings Of Metal' (plastic swords and baby lotion!) KKK¾ (213)
**MANTAS** 'Winds Of Change' (ex-Black Metal god goes AOR) K or KKKKK (205)
**MARILLION** 'B' Sides Themselves' (self explanatory comp) K or KKKK (171)
**MARILLION** 'The Thieving Magpie (La Gazza Ladra)' (double live epitaph) KKKK (215)
**MARINO & THE AFTER FOREVER BAND** 'The Official Bootleg' (intense) KKKK (189)
**FRANK MARINO & MAHOGANY RUSH** 'Double Live' (one man guitar army!) KKK¾ (215)
**MASI** 'Downtown Dreamers' (Italian guitar hero, like Dio) KK½ (191)
**MASS** 'Take You Home' (hidden Christian rockers' mini-LP) KKKK (195)
**MAYHEM** 'Burned Alive' (Oregon-based Power Metal/Hardcore band) KKK½ (178)
**MAY LINN** 'May Linn' (Danish Metal) KK (190)
**RAYMOND MAY** 'Unadulterated' (average Canadian singer/ songwriter) KKK (192)
**ANDY McCoy** 'Too Much Ain't Enough' (Johnny Thunders lives!) KKK¼ (194)
**MDC** 'Millions Of Damn Christians' (popular Thrashcore) K⅞ (169)
**MEANSTREAK** 'Road Kill' (all-female Speed Metal) KKK (206)
**MEDIEVAL** 'Medieval Kills' (underground post-Sabbath sludge) KKK½ (170)

**MEGADETH** 'So Far, So Good. . . So What!' (Mustaine's best LP so far) KKKKK (172)
**MEKONG DELTA** 'The Music Of Erich Zann' (complex techno Thrash) KKKKK (177)
**MELIAH RAGE** 'Kill To Survive' (Thrash/Power Metal) KKKK (217)
**MESSIAH** 'Extreme Cold Weather' (Swedish Thrash Metal) ⅛K (184)
**MESSIAH FORCE** 'The Last Day' (French-Canadian Christian Metal) KKKK (178)
**METALLICA** 'And Justice For All' (arena Thrash but still good) KKKK (203)
**MISFITS** 'Walk Among Us' (re-issue of rare first LP) KKK½ (204)
**THE MISSION** 'Children' (more Zeppelin goth clones) KKKK½ (177)
**MOD** 'Surfin' MOD' (Hardcore featuring Billy Milano) KKKK (196)
**EDDIE MONEY** 'Nothing To Lose' (sterling vocals, brilliant AOR) KKKK (212)
**KAREN MONSTER** 'Karen Monster' (Stooges/MC5) KKK½ (205)
**RONNIE MONTROSE** 'The Speed Of Sound' (bald but still baad!) KKK (189)
**GEOFF MOORE** 'A Place To Stand' (cult Christian AOR rocker) KKKK (209)
**VINNIE MOORE** 'Time Odyssey' (widdly widdly NGM but good) KKKK (187)
**JEREMY MORRIS** 'Open Your Heart' (Beatles-style pop rock) KKK (182)
**MÖTLEY CRÜE** 'Raw Tracks' (Jap comp outtakes and B-sides) KKKK (198)
**MOTÖRHEAD** 'No Sleep At All' (the Godfathers of Thrash/Speed) KKKKK(207)
**MUCKY PUP** 'Can't You Take A Joke' (ballistic Hardcore) KKK (188)
**MULTISTORY** 'Through Your Eyes' (British pomp/prog rock) J (169)
**MURO** 'Telon De Acero' (Spanish Speed Metal) KKK½ (205)
**MX MACHINE** 'Manic Panic' (Zell-approved with Killdozer riffs) KKK¼(187)
**MYSTERY** 'Mystery' (rave German progressive hi-tech Thrash) KKKK (184)

***KONTINUEZ OVER***

# DIREKTORY OF DOOM!

***FROM PREVIOUZ PAGE***

**THE NAME** 'Dangerous Times' (U2 jangly guitar soundalikes) KKK¾ (191)
**NAPALM DEATH** 'From Enslavement To Obliteration' (Hardcore/Thrash) K (219)
**NASTY SAVAGE** 'Abstract Reality (four-track Metal LP) KKK½ (175)
**NEGATIVE GAIN** 'Back From The Dead' (Toronto Hardcore) KK (170)
**NEON CROSS** 'Neon Cross' (Christian Metal) KKK (199)
**NEUROSIS** 'Pain Of Mind' (Punk Hardcore from Berkeley) KK (190)
**NEW FRONTIER** 'New Frontier' (modern AOR from LA) KKKK (210)
**NIAGARA** 'Now Or Never' (great Spanish band like Whitesnake) KKKKK (188)

**NIGHT RANGER** 'Man In Motion' (best album ever) KKKK½ (208)
**NO EXQZE** 'Too Hard To Handle' (Dutch band like Picture) KKK (201)
**NOISEWORKS** 'Noiseworks' (Aussie power popsters) KK¾ (177)
**NOIZE TOYZ** 'Fallin' In Lust . . . Again' (LA Glam) KKKK (207)
**NORDEN LIGHT** 'Shadows From The Wilderness' (Swedish Purple clones) KKK½ (171)
**NOT FRAGILE** 'Who Dares Wins' (German melodic Speed) KK¾ (196)
**NUCLEAR ASSAULT** 'Survive' (brilliant Thrash, best LP so far) KKKK (198)
**TED NUGENT** 'If You Can't Lick 'Em. . . Lick 'Em' (poor old sod) KKKK½ (174)
**NOW** 'Complaint Of The Wind' (flatulent Prog rock) KK (215)
**OLD** 'Old Lady Drivers' (Thrash) KK (211)
**ONLY CHILD** 'Only Child' (featuring AOR super God Paul Sabu – brilliant) L (184)
**OUTSIDE** 'Never In Security' (German Metal) K½ (214)

**OVERKILL** 'Under The Influence' (New York Thashers, good) KKKKK (183)
**OXENKILLER** 'Monster Of Steel' (boring French Metal) K (182)
**OZZY OSBOURNE** 'No Rest For The Wicked' (monster return to form) KKKKK (207)
**PAGAN BABIES** 'Next' (Punk/Hardcore crossover) KK½ (197)
**JIMMY PAGE** 'Outrider' (old guitar master hits back in a big way) KKKKK (184)
**PANDEMONIUM** 'The Kill' (Alaskan Sabs clones) KK⅛ (198)
**PENDRAGON** 'Kowtow' (prog rockers trying something slightly new) KK (212)
**THE PANDORAS** 'Rock Hard' (female Metal) KKK (214)
**PANTERA** 'Power Metal' (Texan power rockers with mega brilliant LP) KKKK (181)
**ALAN PARSONS PROJECT** 'Limelight – The Best Of Vol II' (ultra wimp) K (172)
**PEER GÜNT** 'Good Girls Don't' (Finnish boogie) KKK½ (171)
**PESTILENCE** 'Malleus Maleficarum' (intense riffhem) KK (211)
**PINK FLOYD** 'Delicate Sound Of Thunder' (sterling double-live set) KKKK (215)
**MARK PLACE** 'Third One From The Sun'(obscure AOR rocker) KKK¾ (175)
**ROBERT PLANT** 'Now And Zen' (hi-tech rocking from Coverdale clone) KKKK (174)
**POISON** 'Open Up And Say. . . Ahh! (crap but you bought it anyway) KK⅞ (186)
**IGGY POP** 'Instinct' (lethal Metal from Godfather of sleaze) KKKKK (192)
**IGGY POP** 'Live At The Channel' (promo only live set) KKKKK (214)
**POWERLORD** 'The Awakening' (Death Metal) KK½ (174)
**POWERTRIP** 'When We Cut We Bleed' (now defunct Speed Metallers) KKK (171)
**PRECIOUS METAL** 'That Kind Of Girl' (not bad but could do better) KKK¼ (196)
**PRIMAL SCREAM** 'Volume One' (NYC Hardcore Thrash) KKK½ (175)
**PRIVATE LIFE** 'Shadows' (ultra wimp produced by Eddie Van Halen) KKK½ (213)
**PRONG** 'Force Fed' (mega Hardcore with brilliant crunchy guitar) KKKK½ (195)
**PROPHET** 'Cycle Of The Moon' ('70s sounding pomp rock) KKKKK (171)
**PROUD EXISTENCE** 'The Trial' (Manowar clones) K½ (182)
**PSYCHO** 'You Love Us. . . You Hate Us. . . F**k Off' (UK Hardcore) KK (216)

**QUEENSRŸCHE** 'Operation: Mindcrime' (best Metal LP of the year) KKKK (188)
**QUIET RIOT** 'Quiet Riot' (amazing, but does anyone care anymore?) KKKK½ (214)
**RACER X** 'Extreme Volume Live' (final vinyl from Varney discovery) K (201)
**RAGE** 'Perfect Man' (immense German Thrash) KKKKK (185)
**THE RAINMAKERS** 'Tornado' (jangly pop – hardly *Kerrang!*) KKKK¾ (180)
**RAMONES** 'Ramones Mania' (30-track double compilation) KKKK (198)
**RAMPAGE** 'Veil Of Mourn' (Aussie Thrash band) KKK¼ (197)
**RATT** 'Reach For The Sky' (crucial fourth LP for kings of LA rock) KKK¼ (210)
**RAVEN** 'Nothing Exceeds Like Excess' (back for the attack. . . yawn) KK (211)
**RAZOR** 'Violent Restitution' (superb Canadian Thrash) KKKK (208)
**RAZOR BABY** 'Too Hot Too Handle' (LA melodic Metal) KKK½ (203)
**REALM** 'Endless War' (complicated Metal) KKKK (217)
**RECIPIENTS OF DEATH** 'Recipients Of Death' (Speedcore)KKK (217)
**RED BARON** 'R 'n' R Power' (Swedish hard rock) KKK¼ (186)
**RED HOT CHILI PEPPERS** 'The Uplift Mofo Party Plan' (funk Metal) KKK (178)
**RED LETTER DAY** 'Soft Lights And Loud Guitars' (Punky) KK (208)
**DAN REED NETWORK** 'Dan Reed Network' (ace AOR star, some funk) KKK (184)
**REO SPEEDWAGON** 'The Hits' (compilation plus two new tracks) KKK (194)
**RIGOR MORTIS** 'Rigor Mortis' (kommercial Hardcore) KKKK (202)
**RIOT** 'Thundersteel' (reborn Metal band turned Thrashers) KKKK½ (186)
**RISK** 'The Daily Horror News From The Lost Side Of The World' (not as good as sleeve) KK½ (212)
**RITUAL** 'Let The Metal Play' (New Jersey Metal) KK½ (182)
**ROCK CANDY** 'Sucker For A Pretty Face' (Glam party Metal but poor) KK (180)
**ROCK CITY ANGELS** 'Young Man's Blues' (more LA hopefuls on Geffen) KKKK½ (208)
**ROLLINS BAND** 'Do It' (US Hardcore) KK½ (212)
**ROMEO'S DAUGHTER** 'Romeo's Daughter' (female-fronted pop rock) KKKK (211)
**ROSANNA'S RAIDERS** 'Calling Down Fire' (Christian melodic Metal) KKK¾ (186)
**DAVID DELLA ROSSA** 'Nothin' But Trouble' (ex-Bandit, melodic LA rock) KK½ (192)
**DAVID LEE ROTH** 'Skyscraper' (Dave's back and burning, good LP) KKK(K) (172)
**ULI JON ROTH** 'Earthquake'/'Firewind' (early LPs reissued) KK½/K (193)
**ROUGH** 'First Cut (German Metal) KKK (208)
**ROUGH HOUSE** 'Rough House' (ex-East Coast Glam now biker image) KK½ (209)
**ROXANNE** 'Roxanne' (thick and melodic power rock from LA) KKKK (179)
**RUEFREX** 'Political Wings' (Indie pop) K (175)
**TODD RUNDGREN** 'Anthology' (a wizard, a true star. . . I think!) KKKKK (176)
**RUNNING WILD** 'Ready For Boarding' (superb Maiden clones' live LP) KKKK½ (176)
**RUNNING WILD** 'Port Royal' (best studio album so far) KK½ (210)

***KONTINUEZ NEXT ISSUE***

# KILLERWATT

JERRY UWINS turns on (to) the latest Tele-copy

# TELE-VERSION

Pic Jerry Uwins

**CHARVEL MODEL 7: many style changes from Fender original**

## CHARVEL MODEL 7 £419rrp

FOR THEIR latest offering, Charvel have branched out from their established Stratty styling to see what they can do with the equally distinctive Tele shape.

Rather than use the new body shape simply as a different visual means of serving up the ubiquitous recipe of three pickups, whammy and so on, the Model 7 takes a conservative approach. In essence, the hardware arrangement is similar to an original Telecaster, but there are enough departures of style and layout – not to mention the reverse pointy headstock – to make any similarity with a Fender totally academic.

The closest mimicking of the original – apart from the body profiling itself (slab top with binding) – is the bridge and rear pickup arrangement. But instead of Fender's disarmingly effective but rather crude looking pressed chrome base plate, the Model 7 carries a chunky black enamelled slab simply turned up at the back to retain the six individual bridge saddle intonation adjusters.

Like the original, stringing is through the body, and the exposed-coil pickup is installed in the plate on the slant. Three screws are provided for height adjustment.

The Jackson neck single-coil is semi-recessed and also height adjustable, and both pickups are controlled by a three-way switch and master volume and tone controls. The pots have obviously been positioned to provide easy little-finger access to the volume knob. But the drawback is that it can get in the way when you're strumming near the bridge. Unscrewing the control cavity plate reveals tons of room inside and, for my money, the controls would have been better sited slightly further down the body.

TO PLAY, the Model 7 is a real jangler, pushing out sounds that, without exception, have a great open quality to them. If there is a slight disappointment it's that the bridge pickup, although producing appropriately hard tonalities, isn't the best single-coil I've come across for overdriving.

To extend the instrument's appeal in this respect – admittedly at the expense of throwing tradition out the window – I reckon Charvel might have done better to fit a humbucker. It would certainly make the Model 7 more Thrasher friendly.

In the neck department everything is as you'd expect from a Charvel. Flat, shallow and silky smooth – pretty much as impeccable as ever save (as usual) for those fairly sizeable fret ends that could do with some more rounding off. The reverse headstock doesn't present any problems once you've realised the machines are the other way round – beyond that it's purely down to whether you like your headstock upstanding or drooping!

As good as the Model 7 is, it's unlikely to persuade many Tele pickers to ditch their Fenders simply because it doesn't really offer anything that can't be had from an original. What it does have, though, is that Charvel trademark – the neck. And therein lies its possible appeal – to players already sold on the Charvel approach to guitar making who'd like an example of the genre packaged in a new suit of clothes.

More info from: *John Hornby Skewes & Co Ltd, Salem House, Garforth, Leeds LS25 1PX, Tel: (0532) 865381.*

Pic Jerry Uwins

## ■ STARS SIGN UP FOR PANAMA CHARITY RAFFLE

■ *HAPPENING YOUNG rockers* ***Panama*** *are to raffle a very special one-off* ***Charvel Model*** *1 guitar, with proceeds going to the Great Ormond Street Hospital's Wishing Well Appeal.*

*What makes the guitar unique is that, by the time of the raffle, it is expected to carry the signatures of up to 30 top guitarists from bands such as* ***Bon Jovi***, ***Status Quo*** *and* ***Iron Maiden****.*

*In an inspired activity on behalf of this deserving charity for sick children, Panama asked UK distributor* ***John Hornby Skewes*** *to donate the Charvel as part of the band's endorsement deal.*

*Our pic shows demon country-rock picker and first signatory* ***Jerry Donahue*** *with Panama's* ***Andrew Cremona*** *just after Jerry had signed the guitar whilst on a recent visit to Andy's Guitar Workshop in London's West End.*

*Watch Mayhem for more details in a soon-come* Kerrang!.

## CHILLIN' OUT FOR THE LOW NOTES

■ STRING MAKERS **Dean Markley** have just launched a new range of bass strings called **Blue Steel** that are manufactured using cryogenic techniques. Cryogenics involve subjecting steel to extremely low temperatures which enables the metal's molecular structure to be realigned for improved durability.

In the case of Blue Steel, the strings are subjected to a jolly nippy minus 320°F.

After this, the strings are cleaned using hydrogen and sealed in special airtight packages. The result of all this is said to be strings with a brighter tone and longer life than any others currently on the market.

Blue Steels are currently available in four gauges – from Exlite (40 – 95) to Medium (50 – 105) – and sets for electric and acoustic guitar are promised for the not too distant future.

More info from: *M Hohner Ltd on (0222) 887333.*

## DRUMHEADS FOR TECH-HEADS

■ **EVANS** ARE making big noises about their new **CAD/CAM Drumheads** which have just been granted US patents for their computer designed metal hoop.

The hoop claims several unique features such as a bevelled inside edge, flanged outside edge, fibre-reinforced resin, and an invisible internal clip – all of which are said to give improved strength, uniformity and performance.

CAD/CAM Drumheads are available in all popular snare drum, tom-tom and bass drum sizes, in a selection of types, weights and colours.

## NEW TRICKS FOR LICKS-TERS

■ ROCHDALE'S **GUITAR Player** have recently added an eighth volume to their **Dr Licks** series of cassette tape/instruction books which supply exact transcriptions of your favourite guitar solos allowing you to rip them off note for note.

Volume eight includes pieces by **Yngwie Malmsteen**, and the whole series covers the technolicks of well over 40 bands and players including **Zeppelin, Maiden, Def Leppard, ZZ Top, Hendrix, Lukather, Van Halen, Clapton, AC/DC, Michael Schenker** . . . and many others.

More info from: *Guitar Player on (0706) 524483.*

SCOTT 'NOT SANTA' IAN
Pic Rick Astley

# Ezirpnikufesin

**. . . and what a nice guy too. Who? Why, KENNY BURNS, that's who! He entered our ANTHRAX competition back in October to win one of 50 copies of their 'Oidivnikufesin' video and guess what? He went one better and grabbed first prize – an all-expenses-paid, once-in-a-lifetime trip to meet the band and see 'em live in New York. Kenny's chaperones: 'delicious' DEBBIE from Megaforce/Island, 'debonair' PAUL HENDERSON and 'dodgy' DAVID WILLIS . . . a photographer with an image that looks horribly familiar**

KENNY TOOK another drink from the tray (when it's free, who's counting?), smiled back at the stewardess, and then continued to gaze out of the window at the cotton wool clouds below. Kenny, it was plain to see, was having a great time.

Less than five minutes after boarding the New York-bound flight he's knocking back the champers; shortly after take-off he's swirling the ice in his (large) Jack Daniel's and Coke; before the ice in that has melted he's deciding whether to go for the Veal Biarritz, Chicken Sesame or Peppered Salmon. . .

Hang on! You don't know Kenny, do you? Let me explain. . .

Remember the competition we ran many moons ago, where the spiffing prize was a trip over to New York, Anthrax's home-town, to hang out with the band for a couple of days, see them live, and generally have a right old knees-up at the expense of Island Records? No? Well Kenny Burns (or "Brrrrns", as he kept reminding everybody) does, because he went and *won* it.

"Och, I only entered to try an' win the video," remembers the 17-year-old Scot from Coatbridge.

"I'm here to see Anthrax," announces young Kenny at US passport control, getting ready to apply the 'Glasgow Kiss' if his shiny new passport doesn't receive the stamp of approval.

"Anthrax? That's a disease. You a vet or something, sonny?"

"Anthrax! – they're a *band*, shithead! I won the competition with *Kerrang!*."

"*Kerrang!*? Well why didn't you say so, Mr Burns, sir! The limo's waiting just outside."

IT WAS, too, and in we piled – Kenny, Debbie (*Fuehrer* for the duration, from Island Records) Dave 'Rick' Willis (photographer) and myself, sinking back into the plush upholstery as we sped off on the 'scenic' route to the hotel (via a bar or two, natch).

It was later that evening, on the weary Brit foursome's return from eats and drinks, that Kenny met his heroes, who treated him more like a long-lost relative than a visiting fan.

Pic Rick Astley

**SCOTT IAN with prize-winner KENNY BURNS**

"Hey, man, glad you made it out here," chirped Scott Ian, he and Charlie Benante engaging the beaming Burns in chat about the new album, the support slot on the current Ozzy tour and all things close to all their hearts – namely Anthrax. . .

"We've met before," says Scott, shaking hands with the steadily swaying Willis.

"No, never," replies the photographer.

"You sure? I've definitely seen you before."

"No, we've never met," Willis insists.

Scott shrugs, then continues talking to Kenny.

Charlie Benante looks at Willis suspiciously, also convinced that Willis's face is familiar.

"I know what it is," Charlie suggests. "You look just like Rick Astley!"

Willis is visibly floored and shaken by the suggestion. His reply is an open-mouthed silence.

"Anyway, we're just going off to the Ozzy party," says Scott. "Wanna come along?"

But tomorrow was going to be a long day, and as much as the Ozzy party sounded inviting, a bed and a pillow were at that particular moment higher on the list of priorities.

"Okay. See you tomorrow, Kenny." Charlie grins maliciously: "Yeah, see you tomorrow – Rick!"

"They're really nice guys, aren't they?" says a smiling Kenny, getting into the lift. "Really friendly." Kenny is happy, now. 'Rick' isn't!

DAY TWO: Kenny becomes a TV star.

Another day, another limo – a white one this time. A quick sprint through the traffic and within minutes we're packed into a small TV studio, where the 'set' on which Charlie Benante and Frank Bello are to be interviewed and to host a show is constructed to look like a barbecue, with a washing-line full of Bermuda shorts hanging over the picnic table. "Hey, it's a wide shot, okay?" Frank tells the cameraman. "Don't get this zit on my nose!"

Meanwhile, Debbie is trying to persuade the reluctant Kenny to make his TV debut. He eventually agrees, and gives a performance worthy of an Oscar nomination for his part as chef, handing out burger buns, pretending to tend the smoking (cue smoke machine) barbecue, and telling American viewers that the band's new 'State Of Euphoria' LP is "brilliant".

"Don't I know you from somewhere?" says the producer, looking quizzically at the *Kerrang!* photographer.

'Rick' shakes his head and continues to snap away while humming 'Never Gonna Give You Up'.

BUFFETED BY a cold high wind, the tour bus swings into the parking lot of New York's huge and impressive Meadowlands arena and disgorges its load. It's 3.30 in the afternoon, and there's a lot of time to kill before Anthrax's eight o'clock show time.

The band are showing slight signs of nervousness, and the fact that Kenny is engaging them in conversation and getting an armful of Anthrax singles, albums and CDs autographed comes as a welcome distraction.

By now, Kenny is *very* happy.

It's also an opportune time for me to ask a few questions of our hosts, and I begin by mentioning my surprise that Anthrax still get nervous before a show and enquiring whether they feel particular pressure at playing their home town.

The answer is an immediate chorus of "Yeah!", which is expanded upon by Scott Ian and Frank Bello.

"I hate playing New York," grunts Scott.

Frank: "The guest list is ridiculous. Everybody wants a pass. It's also nerve-wracking!"

Scott: "You've gotta get on stage in five minutes and your mother's yelling at you: 'Get my jacket from the dressing room', and it's like, 'Mom, I'm going on *stage*, y'know! Let me just play the show and then I'll get you your jacket'."

Frank: "I don't wanna get too 'psyched' for this show tonight. Last time in New York, at the Beacon Theatre, I had the 'flu and had to get vitamin B shots, and I had the runs, and was in the bathroom all night. I couldn't do a splits on stage, I couldn't do anything, or I woulda shit!"

Scott: "I never get psyched for New York shows. Playing at home is too nerve wracking and it's never nearly what you think it's gonna be. Playing New York is just too much pressure. I'd much rather be in Chicago tonight!"

Frank: "But no matter how much I say to myself that I'm not gonna be nervous, and I'm not gonna have this thing with my stomach, when I get out there it's gonna get me."

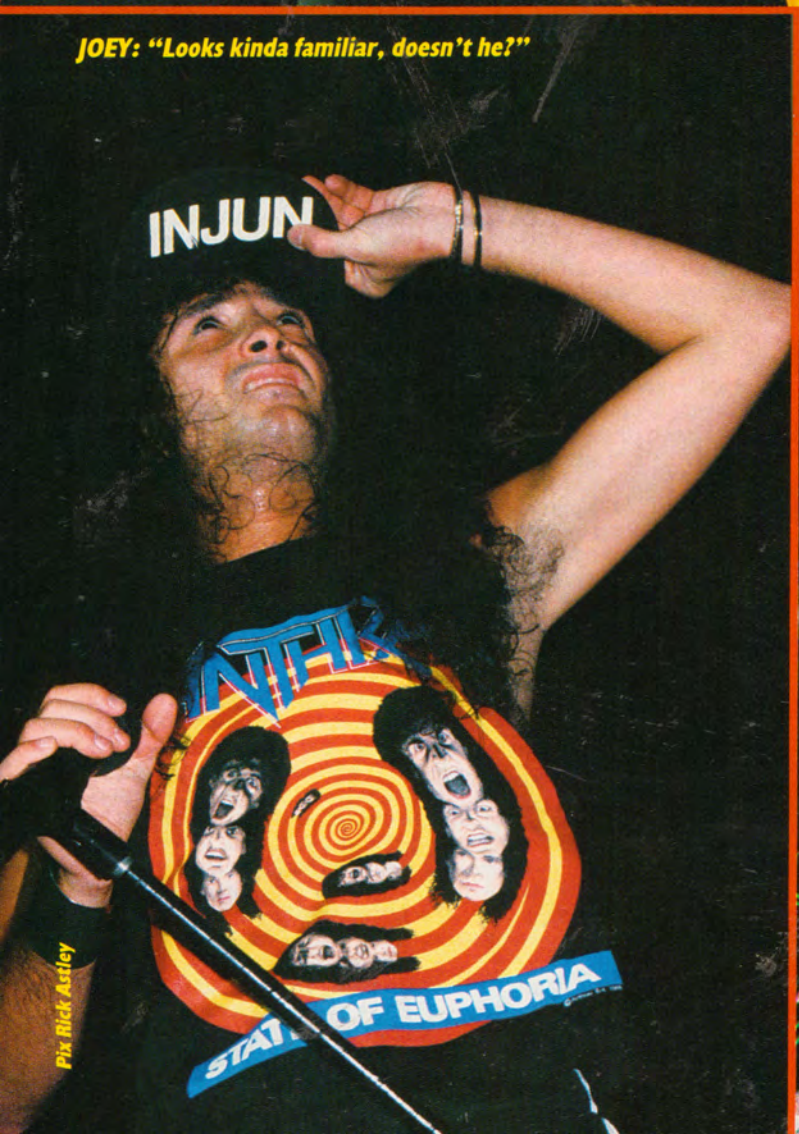
Scott: "At about 7.30, half-an-hour before we go on, you start getting this feeling that you constantly have to go to the bathroom – just a ball of nerves. And just before you go onstage – those last few seconds – is the *worst*, for me. It's like horror, sometimes. It's not being *afraid*, I just feel so terrible. Then as soon as I hit the stage my mind just goes blank usually."

I suggest that by now, as with any band who have released more than just a couple of albums, it must be a problem deciding which songs to include in the set. And made even more difficult when (as on this Ozzy trek) it's a support gig, with less

**KONTINUEZ PAGE 39**

**KENNY, FRANK and CHARLIE: "Who is that guy with the camera?"**

**JOEY: "Looks kinda familiar, doesn't he?"**




**DANNY: "I got it! He's Rick Astley!!"**

Pix Rick Astley

## Ezirpnikufesin

FROM PAGE 37

than an hour's playing time.

Charlie: "Yeah. Kids come up to you and ask why you didn't play this song or that song."

Dan Spitz: "We've changed a few things around, to make the set flow a little better. 55 minutes is a little hard for us. Come the end of January we might be doing something else – we might get sick of some songs."

Do you particularly feel a need to include older songs?

Scott: "Yeah. But like with 'Madhouse', which is an old song from 'Spreading The Disease', a lot of kids coming to these shows don't know it. Most of these kids are only familiar with the newest album, so they've never even heard 'Madhouse'.

"In Europe, if we go and headline there now, we can play 'Madhouse' and every single kid will be singing the chorus. All those kids have been with us since the beginning. But on this kind of tour people just don't know the old stuff. But we put it in anyway, because *we* like it!"

TALK INEVITABLY gets around to the new 'State Of Euphoria' album and how it's been received.

"I think when you put the new album on," says Scott, "everyone seems to like it the first time they hear it rather than having to listen to it a few more times to kind of get a hold of what's going on. It hits you right away."

Which, I point out to him, is just the opposite to what the *Kerrang!* review said: '*Less immediate but ultimately more substantial*', reckoned Howie Johnson.

"Yeah," he continues, "I got that from a lot of people. Kenny (Burns – 'laddo' frae Scootland) said he put it on and picked out three or four songs that were stand-out first time, and then after listening to it some more liked the whole thing.

"Obviously for us, we think it's the best thing we've ever done, so if it had come out and bombed we would have wondered what the heck went wrong."

Has the music actually changed?

"It sounds the same to me. But you know what I think happened?

"I think people have *accepted* it a lot more. Of course it's a progression, and if it wasn't I'd be pretty disappointed.

"Also, our writing ability is getting better – now when we write, we know a lot faster what's good and what's not. We don't have to sit around and really think about it."

I gather that you find getting press here in New York is difficult?

Scott: "In the States in general. The only magazine that ever really gave us anything is *RIP*. Major press in the States is just so late coming. Two years ago, when we needed these magazines, they weren't there; but now they *want* you in these magazines. It's just so annoying that they don't do anything for the bands; the bands do everything for the magazines. Why should we sell magazines for these people?

"In Britain, people care more. The journalists are into the music that they're writing about first of all. Over here the only thing that matters is how many copies a magazine sells, and that's why you see the same three bands on the cover of every magazine every month."

Charlie: "Then the magazines have their poll – where kids write in to request bands, and the kids pick the same three bands! Why? Because they're always in the f**king magazine – that's all they know!"

Dan: "There's a four-month lag on every magazine. They'll come down and do a story today, and it's four months later that it's gonna come out. By that time we've already done three tours, six more albums and an EP, y'know! It's f**king ridiculous. . . Next April they'll come out and say we're on the Ozzy tour!"

Are you still attracting new fans with each album?

Scott: "Yeah. But it's more the touring, really. You put the record out and it will sell to its 'base' audience. This album sold like 500,000 really fast and then slowed down. But now we're on this tour we're playing to big crowds every night. Maybe 50 per cent of these people don't have any of our records yet, but they see us live and hopefully like us and then they go out and get the record. That's the whole key – get on this tour and do well, and then you build your base audience up."

Talking of which, how has the current tour with Ozzy been going?

Scott: "We've done 13 or 14 shows already, and the tour goes to the end of February. The lights have been cool, the sound's been good. . . It's been all right – more than we thought we'd get.

"We started in Florida and have been doing the East Coast, and now we start heading west – up to Cleveland and Chicago. . .So we'll be away from the East for a while after this."

And Europe? In particular, Britain?

Scott: "The way it stands right now is that we want to get to Europe as soon as possible. One good thing is that by the time we get there the album will have been out a while and everyone will know the words, and that's cool. But it's nice to tour right on the back of an album. So we'll be there as soon as possible (currently looking likely to be April or May).

"In the UK, you can expect another full tour. We're not gonna come in and do one Wembley and one NEC and say goodbye – well, we couldn't anyway! It will probably be 18 or 19 shows in the UK. Hammersmith Odeon? Oh, yeah. We'll always play there. And we like Britain, so we don't mind spending three or four weeks there."

We had also talked a little the previous day about who might be taking the support slot on Anthrax's European dates, and I had been particularly pleased when one of my favourite bands of the moment –Living Colour – had been mentioned as likely candidates. Anthrax, too, were very enthusiastic about the prospect of teaming up with Living Colour, Scott reckoning that such a pairing "would be a great bill – two distinct sounds."

NOW THAT Anthrax are a 'major' band, does being in that position mean what you had expected it would?

Frank: "Now we've had some success an' everything, we can see that you don't need that. . . shit! You don't need an 'attitude', 'cause all that's just a joke."

Scott: "Things are just a lot easier when everybody's easy going, y'know? If all of a sudden everyone starts getting attitudes and big heads, nobody wants to work with you.

"Look at Iron Maiden. We know them just from going to their shows and meeting them a long time ago and then touring with them in Europe. And they're the same people they were in 1981. Nothing's changed. You look at that and you say, 'Hey, these are the easiest people in the world to work with, and look how big *they* are'.

"Why do people have to change? I mean, if you started out as an asshole, then be an asshole; but if you start out as a normal person then stay that way.

"When we toured the UK last time, after the shows there would always be the kids hanging out at the back waiting for us to come out and do autographs. Instead of making them stand outside in the cold we would let the kids back inside to the seats, then come out of the dressing room and sign everything they had. And we're gonna do it again on the next tour.

"You've gotta do stuff like that. If you start distancing yourselves from everything, then it's not like the real world any more and you're just gonna lose sight of what's right and what's wrong. Without the kids in the seats, you don't mean shit!"

"So tonight during the show," laughs Dan, "we're gonna stop and go out in the audience and sign 17,000 autographs!"

Charlie: "You've got to give the kids their money's worth. The price of admission for this show is almost 21 dollars, and that's a lot of money. So you've got to give it to 'em, man.

"The best thing about being in Anthrax? You get to meet Kenny Burns!"

IN SECTION 121, row 10, seat 11 of Meadowlands arena, Kenny Burns is sitting quietly, looking opposite to where the tiers of seats appear to go onwards and upwards for ever. Suddenly the lights went down, accompanied by a loud, 18,000-strong roar. Just as suddenly, Kenny leaps from his seat, punches the air with both fists, lets loose a roar of approval, and begins a 55-minute long arm-flailing, leg-jerking session that belies his previously quiet manner.

Bellowing out the words to every song, as 'into it' as it's possible to be, I got the distinct impression that his lungs were going to burst by the time he was screaming 'Mosh! Mosh!. . .' during 'NFL'.

55 minutes later, looking hot but happy, he was back in his seat, fairly exhausted after what I would describe as easily the best performance I've seen Anthrax give (see review last issue).

It was also possibly the most energetic and enthusiastic 'performance' Kenny had given at an Anthrax show.

What had been an undeniably great day for Kenny Burns ended with a meal in a famous New York deli, with the *Kerrang!* foursome, band and crew tucking into vast amounts of nosebag and Kenny already starting to look forward to Anthrax's visit to Britain in the Spring, when he'll no doubt be swiggin' an' liggin' with the band again.

A free day strolling around New York, street corners awash with money box-shaking Santas, went remarkably quickly. Suddenly and all too quickly, the home-bound flight was being called.

Heathrow: Bleary-eyed and disorientated, it was time to say goodbye to a now rather sad looking Kenny Burns, who it has to be said had been a good guy to take on this trip. I think we were pretty lucky with the Jock!

A fun time? God, I wish I could have won a Christmas present like that when I was 17. As he walked away, the last thing Kenny said was nothing to do with Anthrax at all, but referred to a waitress in the restaurant who had fluttered her eyelashes:

"That waitress had a nice arse though, didn't she!"

A *Kerrang!* writer in the making?!

# KLASSIFIEDS

## PERSONAL

**HANDSOME, YOUNG**, slim male. Romantic, intelligent, many interests including rock music seeks caring sensitive, non-smoking, single young female. Age unimportant, photo please. Notts area preferred. Box No K1480

**FEMALE SEEKS** friends (16-20) into Zeppelin, G'n'R, HM. Leeds area. Box No K1483

**MALE 26** loves thrash, most metal, desires silly damsels for gigs etc, photo appreciated but not vital. Bristol, Sth Wales area. Box No K1484

**LONDON MALE** 26 long haired, not into thrash, seeks female for friendship, possibly romance. Box No K1485

## FOR SALE

**MR MUFF ALTERNATIVE CLOTHING AND FOOTWEAR**. New Coloured catalogue of Lycra, Leather, PVC and Afghan Wear, Printed Jeans, shirts and t.shirts. Also extensive coverage of 159 styles of shoes and boots. **SEND £1.00 WHICH IS REDEEMABLE ON FIRST ORDER**. 2, Stileman Way, Sharnbrook, Bedford. MK44 1HX

**UNIQUE OFFER *KERRANG!* ISSUES** 1-140 plus "Extras" 1-7. Bids please. Ian Williams, 67 Cotton House, London SW2 4LA

**METAL MERCHANDISE**, Patches, badges, pendants, postcards, flags, t. shirts plus lots more: send SAE for list: S.L. 9 Dundas Road Stirling FK95QS Scotland

**KERRANG ISSUES 1–75**, reasonable offers only. Phone Paul (0924) 825394

**KISS EXPOSED, OFFICIAL MAGAZINE, 96 PAGES 30 COLOUR! £7.50 INCL P&P. SEND CHEQUE/PO TO PO BOX 487, LONDON SW18 5QF**

**ROCK PATCHES**, Badges, postcard, t. shirts, scarves. Send SAE for list CM, Dept K, BCM-BRFM, London WC1N 3XX

**JOKES, HEAVY METAL, ROCK BIKERS NOVELTIES**, 800 crazy things. Talking toilets, walking willies, fart spray, studs, bootlace ties, patches, badges. Just phone for **FREE CATALOGUE**, 0272 716256 ANYTIME

**FREE CONCERT PROGRAMME** catalogue, many rarities, send SAE: Concert Programmes, 43 Crantock Road, Perry Barr, Birmingham

## WANTED

**CONCERT PROGRAMMES** good price paid, send list to Programmes, 43 Crantock Rd, Perry Barr, Birmingham

**DIAMOND HEAD** albums, any. Contact Andy 048674327

**QUEENSRŸCHE RARITIES** 145 Grayswood Avenue, Coventry. Telephone 75870

**MAIDEN COLLECTOR** wants tour merchandise, videos, fan club mags, anything, have excellent swaps. 8 Langland Springwood Estate, Gayton Road, Kings Lynn, Norfolk PE30 4TH

**TOTO VIDEOS**, memorabilia wanted, top prices paid, telephone Geoff 0509 503939

## RECORDS WANTED

**IRON MAIDEN/KISS AND ALL** Heavy Metal collection wanted. Send List, Price (Dept K), 9 Silver Street, Wiveliscombe, Somerset.

**AC/DC RARITIES**/Collections wanted. Send list. Price (Dept KA), 9 Silver Street, Wiveliscombe, Som TA4 1PJ

**METALLICA MERCHANDISE** wanted promos, pic. discs, US-Press, Japan-press, tour programmes, scarves, shortly sold everything by Metallica. List to: Stig Knutsen, Krokv. 36, N-Y870 Fevik Norway

**BUY, SELL & EXCHANGE** all your records, tapes, CD's, videos and books – also ALL Hi-Fi, musical instruments, computers and cameras – **NONE REFUSED!!** Bring **ANY** quantity in **ANY** condition to Music and Video Exchange, 38 Notting Hill Gate, London W11 (Open 7 days 10am-8pm. Tel: 01-243 8573). Or send them by post with SAE for cash. Quantities collected **ANYWHERE** . . .

**ALBUMS, TAPES, VIDEOS, RARITIES, TOUR PROGRAMMES AND MEMORABILIA ALWAYS WANTED, VINYL VILLAINS, 5 FILM ROW EDINBURGH, SCOTLAND. (031 558 1170)**

**PICTURE DISCS** Shapes, Collections bought! Send List Price (Dept PD), Silver Street, Wiveliscombe, Somerset

## RECORDS FOR SALE

**A BARGAIN** Pot luck assortment (our selection) – Send £25 for 500 used 7" singles, £26 for 100 used LP's and 12" singles (post included). Music & Video Exchange, 28 Pembridge Road, London W11 (01-727 3538)

**CD/CASSETTE** Hire, 5,000 titles for sale, rent, unbeatable prices. SAE: Eaton Audio Library, 5, Brook Street, Cambs

**LIZARD RECORDS/COMPACT DISCS**. Dept K, 12 Lower Goat Lane, Norwich. Massive metal/hard rock lists chart/collectors, records/CD's. SAE lists (overseas 3 IRC's). In Norfolk pop in our shop, O.K.!

## RECORD FAIRS

**THIS SATURDAY'S VIP RECORD FAIRS** are in West Midlands and Northampton Venues: Town Hall, Walsall and Guildhall, Northampton. Over 75 stalls in total with so much variety. Rarities, deletions and bargains to meet everyone's tastebuds! Stalls/0533 548821 (24hrs)

**LOTS OF RARE HEAVY METAL & ROCK** material always on sale at the Kings Cross Record Fair. Sunday 15th January. Camden Town Hall (opposite Kings Cross Tube station), Euston Road, London NW1. Open 10–4pm. Enq. 01-659 7065

## PENFRIENDS

**PENFRIENDS 153 COUNTRIES**. Free details (S.A.E.) I.P.F. (KR6) PO Box No 592 London SE25

**ABOUT PENFRIENDS!** We have members worldwide, SSAE for details, 10 Ridings Close, Chipping Sodbury, Bristol BS17 6NP

## FAN CLUBS

**BELLADONNA INFO** + Information Fan Club send SAE for details to: Belladonna C/O 39 Amesbury Tower, Westbury Estate, Wandsworth Road, London SW8 3LG

**LAST OF THE TEENAGE IDOLS** fan club SAE 48 Lundy Street Sheffield S6 2NN

**KISS CRAZY** UK Fan Club approved by **KISS**. Package ready. Annual membership £8 (UK) £10 (overseas). Cheques payable to: Kiss Crazy, Dept K, 41 North Road, London N7 9DP, England

## MUSICIANS WANTED

**BIARRITZ URGENTLY** require bass player and keyboard player with professional attitude contact Z/X management 0225 752596

**LOUD 'N' RUDE DUDES** seek flash 'n' trash DRUMMER. Must be a STAR!!! We're gonna have our cake and EAT IT!!! Phone WPR Agency on (0473) 233336 or (0473) 225536

**EPIDEMIC REQUIRE** replacement combined rhythm guitarist singer for future recording and major supports mid 89 excellent opportunity for right person phone Tim 0200 28349 accommodation available

**LEAD GUITARIST** for Sleaford rock band 0529 413327 after 8pm

**CHEMIKILL REQUIRE** replacement drummer and guitarist, demo work and gigs await, contact Richard (0386) 860521

**PROFESSIONAL AMBITIOUS BAND** wanted for experienced attractive female rock singer, Molly, Jovi, Heart influences, tape/photos Box No K1482

**KEYBOARDS – MAN** wanted for tours at home and abroad. Tel 952 1017

**LEAD/RHYTHM GUITARIST**, drummer, bassist required to complete 5 piece heavy rock band (influences – Poison, Dave Lee Roth), 14–16 yrs, must live in Accrington. Phone Damian on 36085

**DRUMMER URGENTLY** needed for metal band, 16–21, dedication and equipment essential. Maiden, Metallica etc, demo available. Steve 572 3830 Dave 890-1964

**WANTED SINGER** for Southampton-based heavy rock band **CAIAPHAS**. Phone fee on 0703 440505

**FEMALE VOCALIST** looking for males with Roth's humour, attitude to form/join Whitesnake/Jovi type band, ring 0602 255423

# KERRANG! KLASSIFIEDS

**PLEASE NOTE: IT IS ILLEGAL TO SELL BOOTLEG RECORDINGS FOR SALE ON THESE PAGES. WHEN SENDING RECORDS FOR SALE PLEASE SEND DETAILS.**

HEADINGS: Personal, Fan Clubs, Pen Friends, For Sale, Sits Vac, Records For Sale, Records Wanted, Special Notices etc.

ONLY 25p (INC VAT) PER WORD OR 35p (INC VAT) PER WORD BOLD TYPE.
BOX Nos ADD £1.15 (INC VAT) SERVICE FEE.
SINGLE CENTIMETRE COLUMN £8.00 (INC VAT)
MINIMUM SIZE 3scc × 1 col

SEND COMPLETED FORM WITH CHEQUE OR POSTAL ORDER TO:

KERRANG!
KLASSIFIED DEPT
GREATER LONDON HOUSE
HAMPSTEAD ROAD
LONDON NW1 7QZ

OVERSEAS – AMOUNT OF £15.00 AND LESS MUST BE PAID BY INTERNATIONAL MONEY ORDER ONLY

The publishers reserve the right to refuse or withdraw advertisments at their discretion.

### PLEASE PUBLISH MY ADVERTISEMENT

UNDER THE HEADING ..... FOR ..... INSERTION/S
COMMENCING ..... I enclose cheque/PO
Value £ ..... for ..... (no of words) at ..... p
Value £ ..... for ..... (no of words bold) at ..... p

PLEASE NOTE – CHEQUES OR POSTAL ORDER ONLY. CASH WILL NOT BE ACCEPTED
COPY 9 DAYS BEFORE PUBLICATION

| | | | | |
|---|---|---|---|---|
| | | | | |
| | | | | |
| | | | | |
| | | | | |
| | | | | |
| | | | | |

NAME _____

ADDRESS _____

Name and address, when included in advert, must be paid for.

# RECORD MART

ORBIS RECORDS

7" **RATT** Way Cool JR Jap ..... £3.99
7" **RATT** Way Cool JR US ..... £2.49
7" **ALICE COOPER** Got A Line On US ..... £2.49
7" **D. LEPPARD** Love Bites g/f+lyr (Canadian spec) £2.99
7" **DEF LEPPARD** Love Bites/Pour Sugar dif slv Jap £3.99
7" **GUNS 'N' ROSES** Sweet c/w Welcome Jap only £3.99
7" **METALLICA** Eye Of The (also cassingle) US ea .... £2.49
7" **KISS** Put The X In To (US) ..... £2.49
LP **BON JOVI** New Jersey US only pic disc ..... £7.99
12" **GUNS 'N' ROSES** Welcome To pic disc ..... £5.49
12" **GUNS 'N' ROSES** Welcome To + poster ..... £4.99
12" **OZZY OSBOURNE** Ultimate Sin US pic disc ..... £4.99
12" **POISON** Fallen Angel pic disc ..... £4.99
**AEROSMITH** 'Vacation Club' Jap only remix LP 5 tracks great package ..... LP £9.99, CD £12.99
12" **POISON** Every Rose/Gotta/Rocking US ..... £5.99
12" **DEF LEPPARD** Release Me promo only ..... £12.99
12" **CINDERELLA** Don't Know What You German .... £5.99
12" **SCORPIONS** Passion Rules/Every US ..... £5.99

**OZZY OSBOURNE 'Bible' inc Golf leaf bound book with Japanese Lyrics, Discography, history + CD 'No Rest' + belt buckle + 3 patches ..... £39.99**

12" **BON JOVI** Born To Be mega promo bag ..... £7.99
12" **CINDERELLA** Falling Apart + 3 live track UK tour promo (mega) ..... £7.99
12" **POISON** Every Rose Has US 3 trax 1 unreleased £5.99

**Send SAE for list of favourite artists**

CD **D LEPPARD** Love Bites C/W Pour Some Jap only £6.99
CD **G 'N' R** Welcome To (The Radio/CHR Edit) ..... £6.99
CD3 **POISON** Every Rose + 2 mega package US ..... £4.99
**MISFITS/SAMHAIN** T-shirts size L/XL ..... £6.99 ea
Walk Among Us, Halloween, Pushagad Head Beware, Unholy Passion
LP **IRON MAIDEN** Son Of A Seventh Son pic disc .... £6.99
LP **MÖTLEY CRÜE** Raw Track (CD £14.99) 6 trax .... £11.99
LP **GUNS N'R** Live from 6 trk JAP (CD £14.99) ..... £11.99
LP **AEROSMITH** Gems Best of (CD £13.99) US ..... £8.99
LP **KISS** Smashes Thrashes & Hits US promo ..... £9.99
CD **KISS** Crazy Nights US promo ..... £5.99
CD **THIN LIZZY** Black Rose, Jailbreak, Live 'N' Dangerous, Thunder & Lightning, Chinatown Release 5/2/89 (Pre-Order Now) Jap only ..... £14.99

**RUSH** Show Of Hand (live) US CD ..... £13.99
**RUSH** Show Of Hand double live US 2LP ..... £10.99

CD **GUNS 'N' ROSES** Lies + T-shirt Jap only ..... £29.99
LP **SCORPIONS** Savage Amusement German pic disc ..... £10.99

**INTERVIEW PIC DISC SAW SHAPED ..... £5.99 ea**
**IRON MAIDEN, KISS, AC/DC, ANTHRAX, IRON MAIDEN, METALLICA, OZZY OSBOURNE, MOTÖRHEAD**

**ORBIS RECORDS (Dept K)**
**44C WELLINGTON PARK, BRISTOL BS8 2UW**
**Tel: 0272 736136**

*Payment:* Credit card/Cheque or postal orders, postage & packing 75p per item
We accept Access Visa Amex
MAIL ORDER ONLY, NO PERSONAL CALLS

## S.T. RECORDS.

**47 Wolverhampton St, Dudley, West Mids. DY1 3AE**
**Shop open 10–5 (Closed Mondays)**

**QUEENSRŸCHE** 12" Queen of the Reich (US) (P) ..... £5.99
**SWORD** LP Sweet Dreams ..... £8.99
**MARILLION** LP Brief Encounter (US mini) ..... £6.99
**MARILLION** 12" Garden Party (German) (Live) (P) ... £4.99
**IRON MAIDEN** 12" Sanctuary, Women In Uniform, Maiden Japan, Trooper, Flight Of Icarus, Running Free, Run To The Hills, No. of the Beast, Aces High (imports) (P) .... ea £4.99
**MÖTLEY CRÜE** LP Raw Tracks (Jap mini) ..... £12.99
**FRANK MARINO** LP Double Live (US) ..... £9.99
**MICHAEL BOLTON** LP 1st £6.99, CD ..... £11.99
**MICHAEL BOLTON** LP Everybody's Crazy ..... £9.99
**BONFIRE** LP Don't Touch The Light ..... £8.99
**DOKKEN** LP Breaking The Chains ..... £8.99
**LITA FORD** LP Out For Blood, Lita ..... ea £5.99
**LITA FORD** LP Dancin' On The Edge ..... £5.99
**GUNS 'N' ROSES** 12" It's So Easy (German) (P) ..... £4.99
**AEROSMITH** LP 1st, Rocks, Draw The Line, Rock In A Hard Place, Night In The Ruts, Get Your Wings ..... ea £6.99
LP Gems ..... £8.99
**SOHO ROSES** 12" Whatever Happened (blue v) (P) £3.99
**TREAT** LP Dreamhunter, Scratch & Bite, Pleasure Principle ..... ea £9.99
**MAGNUM** LP Wings Of Heaven (pic disc) ..... £6.99
**ANTHRAX** 12" Make Me Laugh (pic disc) ..... £3.49
**POISON** 12" Fallen Angel (pic disc) ..... £2.99
**YNGWIE MALMSTEEN** LP Rising Force (1st) ..... £6.99
**HOUSE OF LORDS** LP House Of Lords £8.99, CD £14.99
**WITNESS** LP Witness ..... £8.99
**STEVE VAI** 10" Flexible Leftovers ..... £8.99
**PINK FLOYD** LP Momentary Lapse . . . (white vinyl) £8.99
**ARTCH** LP Another Return ..... £5.99
**MICHAEL MONROE** LP Nights Are So Long £6.99, CD ..... £11.99
**HELLOWEEN** LP Judas (US 5 track) ..... £5.99
**HEART** LP Passionworks, Bebe Le Strange ..... ea £6.99

**POSTAGE AND GOOD PACKAGING**
12"/LP 95p for one + 35p each extra. 7"/CD 45p,
**EUROPE: DOUBLE UK,**
**REST OF WORLD: DOUBLE EUROPE**
**ACCESS/VISA ACCEPTED TEL: 0384 230726**
**SEND SAE FOR COPY OF CATALOGUE 21**

## SPECIAL NOTICES

**SUCK DEATH** with Saffron Dreamshadow
**FREE DREAMS**: "Yours in the Arms of Death"
**TOMCAT SEAN** thanx for a Noo sensation at Edwards No.8 see you again sometime LOVE MANDY XXXX
**APRIL 16TH** not a tour date but the name of the hardest drinkin', smokin', soundin', looking rock band on the planet. For 'T' shirts, badges and info. Write to Jean Thynne, 38 Senga Road, Hackbridge, SM6 7BQ
**HAPPY NEW YEAR TO ALL OUR FRIENDS FROM TOMCATZ**
**MARINO – NORTHERN** Sky – cassette/album £3.99 inc P&P, cheques & PO's to: Scorpio Records – 12 Aberford Walk, N. Humberside HU9 5EN
**RON HALES** – The Resurrection – cassette/album – £3.99 inc P&P cheques & PO's to 3.45 Records – 15 Ceylon St. Hull N. Humberside

## FANZINES

**RUSH FANZINE** No. 6 now available. 1 to 5 still available only £1.50 each. From 26 Berwick Tower, Knoyle Street, New Cross, London SE14 6EY

## BIRTHDAY GREETINGS

**RANDY MARTIN** Happy Birthday to the ultimate drummer **SEAN TORINO**

## VIDEOS

**VIDEOS TO** swap: Huge list available, past and reliable, any systems accepted, send list to Roberto Souza ex Postal 2104, Guarulhos SP07071 Brazil

**TO ADVERTISE HERE KALL MARISA ON 01-387 6611 ext. 314**

**HM GEAR** *FREE 24 PAGE CATALOGUE WITH COLOUR PICS.*
***LIST 11 OUT NOW***

**LATEST OFFICAL TOUR SHIRTS – SWEATSHIRTS**
*Separate 12 page fully illustrated T./Sweatshirt catalogue.*

**HEAVY METAL JEANS ✪ STUDDED LEATHER**
*A superb range, 11 styles plus Bullet Belts, Studded Belts, Bootstraps, etc.*

**JACKETS ✪ PATCHES ✪ JEWELLERY**
*Denim and Leather Jackets. 100's of Badges & Patches, Rings & Brooches.*

**FREE CATALOGUE HOTLINE – TEL: 0494 771759**
*Just ring for your copy – which we'll send the same day!* Telephone Mon -Sat. 9.30-6.30

# SUBSCRIBE! SUBSCRIBE! SUBSCRIBE!

Fed up with slogging down to your local retailer only to find that he's just sold the last copy of *Kerrang!* ? Why not take out a **SUBSCRIPTION** and have it delivered in a nice plain brown envelope (so the neighbours will never know).

A year's subscription (that's 51 issues of *Kerrang!* PLUS four issues of the quarterly *Mega Metal Kerrang!*) costs £60 to readers in the UK and Northern Ireland.

Subscription rates for Europe are $135 (Air Mail) and America and the rest of the world $180 (Air Mail).

Complete the form below and send it to ***Kerrang!* Subscriptions, c/o Punch Subscription Services, 8 Grove Ash, Bletchley, Milton Keynes, Bucks MK1 1B2**. Please make cheques or money orders payable to Spotlight Publications.

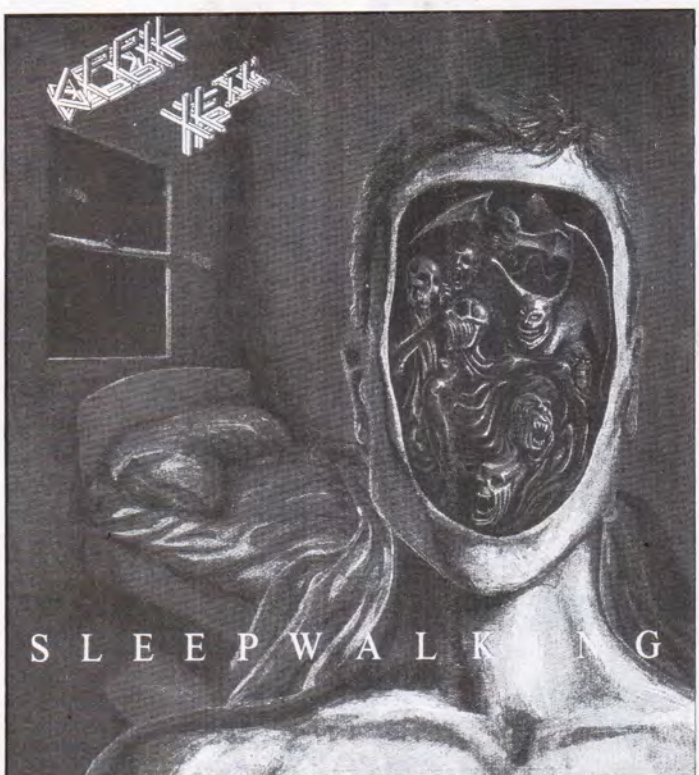
Please send me *Kerrang!* for the next 12 months (51 issues of *Kerrang!* and four issues of *Mega Metal Kerrang!*). I enclose a cheque/money order for .....

NAME .....

ADDRESS .....

.....

.....




**SLEEPWALKING**
The First Album
From:
**Cat No HD032LP**
**Distribution (UK) – PRT**
**Worldwide Distribution**
**Wotre Music (Paris)**

APRIL 16TH

# KOMMUNIKATION

*Spit it out to* Kerrang!, *Kommunikation, Spotlight Publications, Greater London House, Hampstead Road, London NW1 7QZ*

### ODE FEVER (1)

I DON'T WRITE poetry very often (after you've read this effort you will understand why). However, I have decided to make everyone sick with this effort, which is an ode to a certain British band. (Clue: Spike, Nigel, Guy, Chris, Coze and Ginger are the names of the band members.)

*I'm not going to mention*
*The name of this band*
*It's enough to say*
*They are the best in the land*
*I want to declare*
*Undying affection*
*I love them all*
*Without exception*
*The object of my lust?*
*It isn't the singer*
*He plays guitar*
*And is a bit of a swinger*
*I'm right out of money*
*And down on my luck*
*So please make my day, Ginger*
*And agree to a f*** **SA, Glasgow**

### SYRUP SHOCKER

*I WAS UTTERLY dismayed by the Kommunikation page (ish 218) and the letter concerning* Kerrang! *korrespondent 'Dodgy' Dave Reynolds' exploits on the groupie trail with Britny Fox in Texas.*

*Can I mention here and now that 'Wiggy' has been my nickname for about 10 years, and I was really pissed off when I learnt that the dog Reynolds is also affectionately termed 'Wiggy' by the ever-wacky* Kerrang! *staff.*

*I enclose a pic of myself (reproduced here) to show 'Buffie' (one of the Britny Fox bimbos) what a waste of space Reynolds is.*

*Look, 'Buffie' my love, believe me when I say that it just isn't worth foaming your knickers over Reynolds' dubious charms.*

*And 'Buffie'. . . how could you allow Reynolds to fondle your most precious, most beautiful assets? It. . . just . . . ain't. . . FAIR!*

*Love, lust and lots more,* ***Wiggy, Corby, Northants***

### ODE FEVER (2)

*A WAILING guitar*
*And a hard rock beat*
*Music to my ears*
*Inspiration to my feet*
*See me Mosh as I scream and shout*
*The drums crash on*
*The beat's not a rap*
*We hate Salt 'N' Pepa*
*'N' House Music's . . . not very good*
*With silly rhymes this poem's overladen*
*There's only one thing to say . . .*
*LONG LIVE IRON MAIDEN!* **Two-and-a-half Moshers from Derby: Crazy Nell, Dani J (and someone else who's the half!)**

### ODE FEVER (3)

*BRUCE, BRUCE!*
*Your hair's on the loose!*
*Please accept my invitation*
*And come round to m'hoose!*
*Bruce, Bruce!*
*I can deduce*
*That you don't need any hair mousse*
*To get your groovy hair so cool*
*So come and play at my high school* **Amanda and Sarah, Northumberland**

PS: This poem is about Bruce John Dickinson of Little Angels, in case ya didn't know!

### SHAUN YAWN

THIS LETTER concerns the 'supposed' king of the rock horror novel, Shaun Hutson. How dare you feature such an embarrassingly futile 'author' in your magazine?

He is most certainly not the king of rock horror. He's a quirk of nature, an imposter! Mr Hutson deserves to die and will do so under the reign of the God Ghoul himself, Michael Slade Long live the King!

Please do not feature any more inane scumheads like Shaun Hutson in your ever-so-wonderful magazine – or heads will roll! **The Headhunter, follower of Sid Jinks, worshipper of Michael Slade**

### ENTER THE 'DRAGON

I HAVE BEEN a regular *Kerrang!* subscriber for several years now, and generally I enjoy the magazine. However, I feel one band in particular has been unfairly treated over the years.

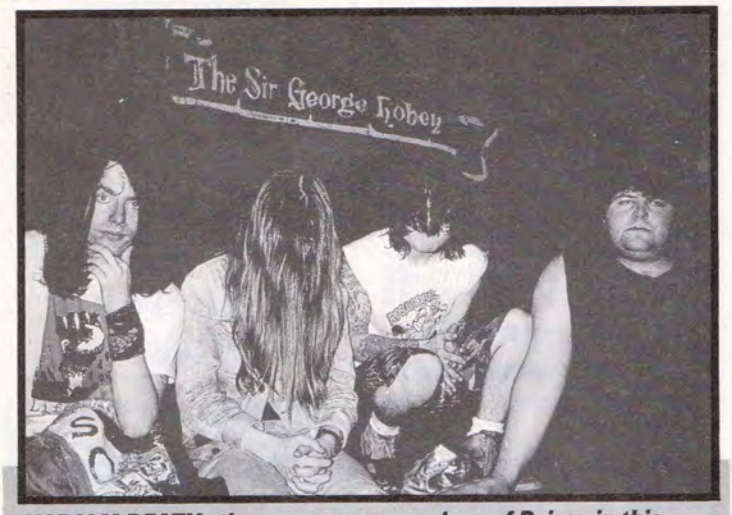
They are Pendragon, a totally unique band, who have crafted a musical style which is truly their own. They have now matured into a band destined for greatness, and the evidence is there for all to see on their new vinyl masterpiece 'Kowtow'.

Just because Pendragon *don't* sing about partying 24 hours a day, have song titles with 'love' in them and base their entire musical catalogue around three chords like numerous average rock outfits around today, they are labelled 'pretentious and boring'.

What a load of crap. Pendragon are among the finest musicians England has to offer, and should be given credit for sticking by their music when others would have given up or sold out. God knows why they haven't got a major deal.

So how about an article on Pendragon? I mean, you waste countless pages on that talentless bimbo Lisa Dominique. Surely you can spare the space? **Tony F, Liverpool**

PS: This is not a letter from a biased Pendragon fan, just a person who appreciates good music.




***NAPALM DEATH: there are no ex-members of Poison in this picture***

### NAPALM NO-NO

*I HAVE JUST heard a copy of the Napalm Death album, 'From Enslavement To Obliteration'.*

*Who's kidding who? I have never heard so much bullshit in my life. Is it a concept album? Moreover, is it an album? Who knows, who cares?*

*No wonder Heavy Metal gets such a bad name (there's no denying Napalm Death are linked with Metal). It horrifies me to think that this band can make such waves.*

*I read a review of '. . . Obliteration' recently, and some pillock said they were intense musically and lyrically. I'll defy anyone to interpret a lyric from the whole album of some 30 (?) tracks. Musically it's a scramble through speed territory, so fast you can't bloody keep up with it.*

*Someone once mentioned that Hardcore was a political statement. It could be, if you've got the lyric sheet of course. If you want to hear a political statement, listen to Queensrÿche's 'Operation: Mindcrime' – you can actually understand what Geoff Tate is singing about on that one.*

*Hardcore: it may be an attitude, but it is certainly not music.* ***Ody, a concerned Metal fan***

### POSTER POSER

HOW ABOUT giving away a poster of Ann Wilson and Lita Ford spread naked on a bed with whips and a bottle of Jack Daniel's? **Glenn, Epsom, Surrey**

*HMM! Innarestin' idea! We will in fact be giving away a new series of posters in forthcoming issues of* Kerrang!. *Any other wacky suggestions? – Ed.*

### SECURICOOL

LATE LAST year I went to see Onslaught, Crumbsuckers and Slammer at the Astoria in London.

Unfortunately, I was still queueing when Slammer played, but I saw Crumbsuckers and Onslaught. The bands were rad, but what really made the night were the bouncers. They were so good, instead of being anti-Stage Diving, they were helping people up onto the rail. I thought their attitude was way cool.

It's nice to see crowd/security co-operation, everyone got as many dives as they wanted. Thanks, dudes. **Tym Vanz, Halstead, Kent**

### BOMBSHELL ZELL

AFTER SEEING the Quireboys at the London Dominion recently I had to write to say RAY ZELL IS GOD!

His band Marionette totally stole the show from under the very noses of Spike and the 'Boyz – the crowd was totally overcome and overawed by the one-liners that rolled of Ray's tongue. When is the album due out? Someone should either get him a record deal or a spot on New Faces!

On a more serious note, something should be done about security – one poor sod got chucked out during Lisa Dominique just for taking a few photos! Luckily he had seen Marionette by that time or else his evening would have been totally ruined!

Keep a great mag going! **Gareth Cale (but don't quote me on it!!)**

# Grand Slam

**Bradford-based Power Metal five-piece SLAMMER have signed a major six album recording contract with WEA. It's a deal they've secured on their own merits, with nary a hint of hype, payola or publicity to cloud the issue. With their debut album due this coming Easter, DAVID GALBRAITH undergoes a close encounter. . .**

WHEN ALL'S SAID and done, 1988 wasn't too bad a year for new signings within the British Metal scene. Little Angels flew into the arms of Polydor; the Quireboys have thrown in their lot with EMI; Wolfsbane caught the attention of Rick Rubin who then asked for their autographs on a recording contract . . . No, all in all, not a bad year.

And then, of course, Slammer signed a deal with WEA which eclipses (or at least equals) the achievements of the best of them.

But who the pigging hell are Slammer?

Don't worry. It's not that we've been neglecting our honour-bound duty to bring you all that's best and burgeoning and push them in your faces, Slammer have, until now, been keen to keep a pretty low profile.

But the days of ducking and weaving are over for this Bradford-based Power Metal five-piece and, with a major Warners contract in their pockets, Slammer are right up and atcha . . .

THE DEAL WITH Warners is the obvious starting point for the interview.

"Hrmmm," says guitarist Enzo Annecchini, flicking a wayward lock of tightly curled black hair back into its rightful place. "The interest began at around about the time we were supporting Sacrilege BC on their UK club tour, around August of last year. At first it was Earache Records that were interested, but then Polydor got to hear of us. We actually got quite a long way into negotiation with Polydor, but by then there were *dozens* of labels sniffing around us!"

Vocalist Paul Tunnicliffe nods in agreement: "We played a showcase here in Bradford and we had people up from over a dozen different labels. One label told us that they'd better any offer we received, and this bloke at RCA rang from New York. He told us that he wanted us on his label and we suspect that instead of hearing *us*, all he'd heard was the rumour going through the business about us."

Paul shakes his head at the enormity of the interest they'd generated.

"We eventually went with the WEA deal not because it was the most lucrative, it wasn't, most definitely it wasn't, but because it offered us what we *wanted*. Artistic control, priority marketing, that sort of thing."

Milo Zivanovic (second Slammer six-stringer) must have seen my wonder. I'm more used to hearing people talk of nothing but the advance and what they're going to do with it.

"There are no rock stars in this band, Dave. There never will be, because as soon as someone started acting up the others would slap him down. There's no room for mega-egos here. We're not the sort of band who've attracted the attention of the labels by 'hanging out' and 'being seen'. We're a hard working Metal band and we've no interest in posing and posturing. All we needed out of that contract was enough money to be comfortable, to be able to eat and have a roof.

"The most important part of it is who has control of the music. And *we* do."

I WAS GOING to say that, as only the second British Thrash band to have been signed to a major, there must be a great deal of pressure on the band to deliver the goods. I'm not allowed to get that far, however.

"I don't think we *are* a Thrash band," interrupts Paul. "No offence meant to you, but lazy journalism has already saddled us with a tag of being 'Britain's Metallica'.

"It's the nearest band they can compare us to, but we've fought that *so* f**kin' hard! We're really pissed off with it now.

"Yes! We are Metallica fans, but so f**kin' what? Being labelled as copyists really, *really*, f**kin' hurts! I don't think we sound like 'em at all, so bollocks to it!"

Drummer Andy Gagic picks up the thread: "Our roots are British Metal, Sabbath and stuff like that, okay? Metallica will tell you exactly the same, but we are NOT ripping them off."

So what is the Slammer sound?

Enzo: "'Call it what you like' is our attitude. Make your own minds up and if you like it, call again. If you don't . . . well, y'know what I mean?"

Since this six-album WEA deal has been announced Slammer have kept themselves busy with the odd one-off support slot for Queensrÿche and Malmsteen, plus of course their end-of-'88 trek supporting Onslaught.

Milo: "We've got a major deal, yeah, but we're nobody at the moment. We obviously hope to be in a headlining position ourselves one day but we've gotta learn and we've gotta build up the support."

Easter 1989 is the projected release date of Slammer's first WEA album. When do the boys head into the studio, and have they got themselves a producer yet?

"Well," says Milo uncertainly, "Mark Dearnley (AC/DC, Dogs D'Amour, Circus Of Power) and Mark Dodson (Anthrax) are in the frame, I suppose, but nothing's been decided yet."

Enzo explains the requirements. "We don't really know all that much about studio work but we know what we want. Or at least we think we do," he laughs.

Slammer *are* going to be a British success. They have too much of the right stuff for it to sour on them. Make of them what you will and call it what you like. But be fair to yourselves and them . . . don't let's make the mistake of calling it Metallica . . .

Pic Ray Palmer

**SLAMMER: "We've got a major deal, yeah, but we're nobody at the moment"**

# KONCERTZ

*The pages to make your hairy head go backwards and forwards very fast!*

## MOTORHEAD, DEATH ANGEL, HEAD OF DAVID Hammersmith Odeon, London

THEY'RE AFTER Dave's head. The 30 or so people sitting in the stalls offer no reason why they stay, but they make it clear that they don't want to share their space with the first band of the evening.

"Oh God, sixth-form rebels," deadpans Dave's singer. "You don't understand," he continues, dodging the verbal barrage that's strafing the stage. Thank God this isn't a festival.

If you wanted to set a car crash to music then you'd use this band to orchestrate the entire thing. Their intensity and oblivious battling could one day make them arena fillers. Tonight, they should have been playing a club a little further down the road. Give them a Stateside REM support tour – they'll shine.

Death Angel almost killed me. The most promising Heavy Metal band in the world filled the stalls, lulled my senses into thinking that they were the headline act, and shook the walls with their ferocity. To think that they were considering pulling this because of its close proximity to Christmas. God forbid.

When Death Angel shake their heads it looks as though a tidal wave of hair is about to hit, when they scream the punters scream back and when they play then you simply sit back and marvel. This is so clever, so unique, so much better than any other so-called new talent. It's grotesque that one band after a mere two albums possess this much *oomph*. Excuse the lack of literary pointers – you had to be there.

If it's the way vocalist Mark Osegueda strides giant steps and sways while really singing – remember real singers? – or the way the Pepa brothers with their synchronised striking heads and bellowing ground rules in music charge, or if it's just the way in which the band fit each other like sheer silk gloves, if it was the return reaction from the floor, if it was any of these factors, facets, or if it was just their sheer bloody mindedness, I don't know.

I do know that they wanted this more than I want Kate Bush (we is talking Big Time Want here), their conviction was burning so bright that even after they'd bowed out of their set and the house lights had risen like a ghost, they ran back out with Osegueda demanding, "Hey, we've got another one", and gave us 'Mind Rape' as if they'd never shown this proud baby live before.

In two years' time Death Angel will sell out three nights at Hammersmith Odeon. I'll be at every one.

"I'm not even scared of that bastard Würzel," grunts Lemmy putting the world to rights from the centre of the Hammersmith stage. If there was ever such a thing as an anti-Vicar in this world, Lemmy would get the job with no problems. This is of course if he'd want it. He looks remarkably happy where he is.

Motörhead have the finest light show I've ever seen here, it's so dense and enigmatic that it looks like a selection of vividly coloured curtains being switched with unerring accuracy and flair. The Motörhead skull smiles knowingly from the rear. The Bomber hangs promisingly over their heads.

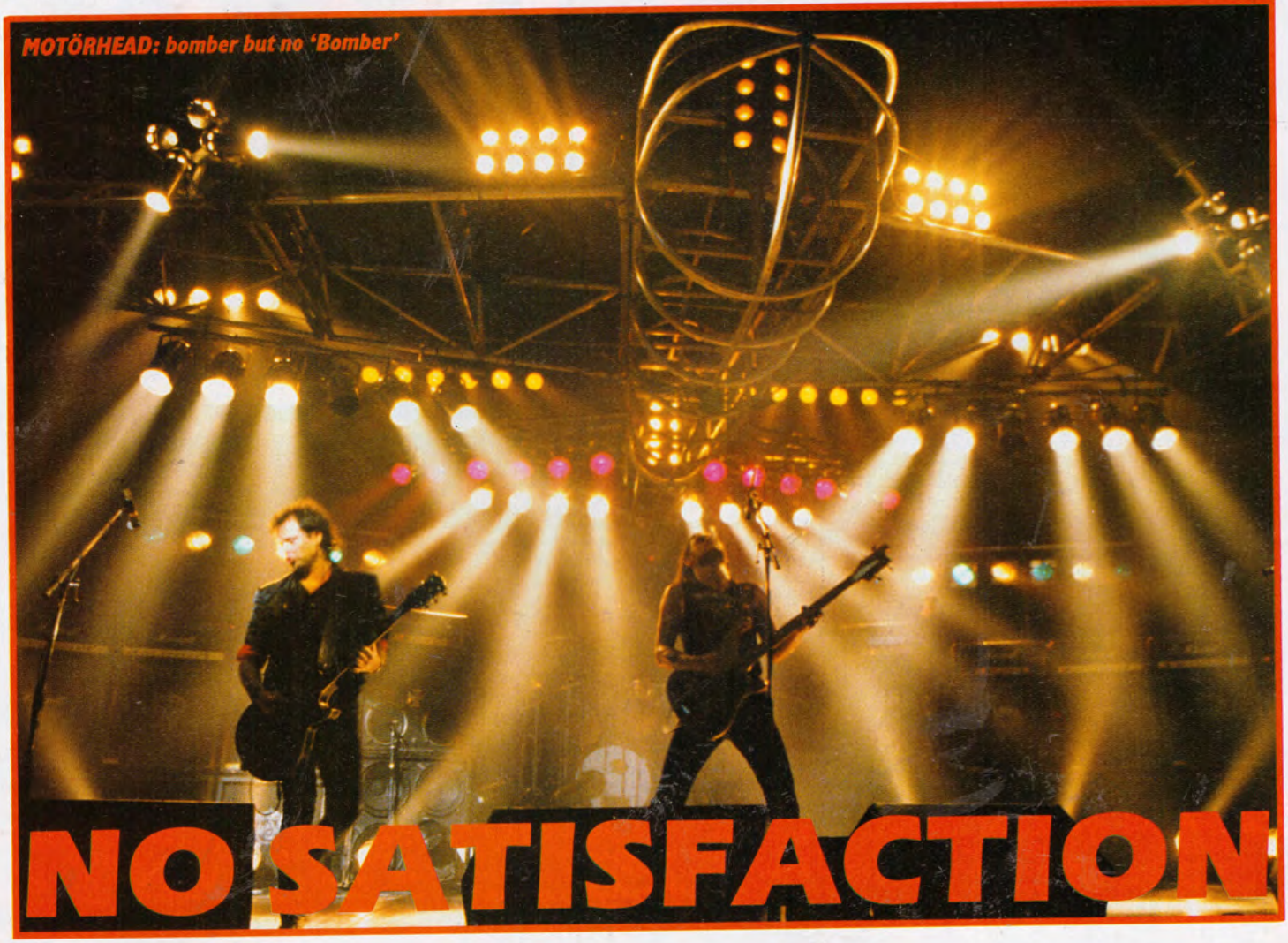
Though, some promises are left unfulfilled – 75-minute set, including encores, could never be enough to accommodate the breadth of the 'Head catalogue. We still get the crunch and thud of 'Metropolis', 'Eat The Rich', 'Ace Of Spades' and 'Killed By Death', but we certainly don't come within an inch of 'Bomber' – yes, I know they had the plane there – or the finesse of the brilliant 'Overkill'. I'd have killed to have heard. . . etc.

Ultimately, you can't please all of the people every 20 minutes, and admittedly Motörhead are a different band these days but I mean, it was Christmas.

Perhaps I cling too much to memories, but once the lights went up after just one encore, I was not the only one whose face registered disappointment and surprise.

It felt like the climb to the top of any good rollercoaster only to find that the first gut wrencher of a dip was still under construction. tonight Motörhead were quite brilliant, but oddly unsatisfying. Perhaps one of us is getting old?

PHIL WILDING



MOTÖRHEAD: bomber but no 'Bomber'

NO SATISFACTION

Pix George Bodnar

## MESSANO
## Poughkeepsie Civic Center, New York

WHEN I heard that Bobby Messano had put together a band, I knew it was going to be good. Without even hearing anything I just knew. Well, I've seen, I've heard and I believe even more.

The opening 'Rock 'N Roll Heaven' is an appropriate set starter because that's exactly what follows for the next hour or so. 'Tell Me Why' has 'smash' written indelibly all over it and while Bobby may be known for his playing, his vocals are first rate as well.

'You And I', 'Stand And Fight' and the autobiographical 'Face Behind The Axe' are other highlights but there's nothing played tonight that's even close to being less than strong. While Messano the band carries the name of Bobby, this is far from a one-man show, which makes things all the more enjoyable.

Gary Corbett, the man heard but not seen on the latest Kiss tour, supplies bundles of tasteful yet not overpowering keys that complement Messano the man's playing perfectly.

The rhythm section of drummer Jimmy Clarke and bassist Dan Furante is tight to say the least and tracks such as 'Good Girls Gone Band' (an old Joe Lynn Turner band tune never recorded), 'Rock Out', a reworking of the old Starz tune 'Sing It Shout It', and 'Goin' Down' are delivered with precision and energy. Bobby's guitar solo isn't the speed frenzy that dominates the scene today, but rather a smooth tour de force of crisp and tuneful playing.

If you wanted hits, they were here. If you wanted great playing, it was included at no extra charge. And if you wanted an enjoyable show, it was that and more. No ifs, ands or buts – Messano delivered. Period.

BRIAN BRANDES BRINKERHOFF

## NIGHT RANGER
## Civic Auditorium, San Jose, California

AT ONE time, America had a huge love affair with Night Ranger. Their 'Midnight Madness' and '7 Wishes' albums spawned some big radio and video hits, their tours did the business, and then . . . well then came 'Big Life': the big flop.

The band rebounded on vinyl somewhat with their latest effort 'Man In Motion', and with tonight serving as one of the early dates on the first leg of their US tour, I figured this hometown gig would provide some welcome support.

Well, those that were there did provide some boisterous response, and if the band let the empty seats bother them, it wasn't noticeable. In short, the fivesome provided a dynamic live performance and some musical sparks that I wish they could somehow duplicate in the studio.

'A Touch Of Madness' opened the proceedings and what followed was a set filled with all the cuts you'd expect: 'When You Close Your Eyes', 'Don't Tell Me You Love Me', 'Sister Christian', 'Rock In America', 'Sing Me Away', 'Sentimental Street', and nearly a dozen others including a handful from the new record. Guitarists Jeff Watson and Brad Gillis threw out enough lead breaks to satisfy those of us that still think of Night Ranger as a rock band rather than a pop outfit, while bassist Jack Blades provided plenty of movement and drummer Kelly Keagy added his usual strong singing. New keyboardist Josse Bradman has injected some fresh young blood as well as his top notch singing and playing, and if anybody's looking for a singer I know just where to find him.

I hate to think that this excellent live band seem to have such a limited future, but if you can't provide the goods on vinyl then I guess it's to be expected.

BRIAN BRANDES BRINKERHOFF

***LEMMY: everyone's favourite anti-Vicar***

## HELLBASTARD, DR AND THE CRIPPENS, CARCASS, BOLTTHROWER, CEREBRAL FIX, DEVIATED INSTINCT, SORETHROAT, AXEGRINDER, GENITAL DEFORMITIES, DEPTH CHARGE, THE PLAGUE
## Barrel Organ, Birmingham

COR BLIMEY!! The Xmas Monsterfest at Edward's No 8 was cancelled and life looked grim. Just when it seemed there wasn't going to be anything wild and decadent to fill that long week between Xmas and New Year it appeared all the action was going to be in Birmingham after all.

The line-up at the Crustmas Extravaganza was interesting enough to get any Britcore Crossover maniac dribbling at the mouth and quivering in his booties. Eleven bands in one day – could anyone's ears survive?

At noon it was already hot, sweaty and smoky; the audience was in good spirits, the beer flowed steadily, and as **The Plague** crawled on the stage everyone looked ready to tuck into a musical banquet of debauchery and excess.

The Plague ripped into their first number and it jolted the whole place like a stun gun, sounding like a cross between an electric hairdryer and an outboard motor. Anyone who mistakenly came along for a mellow musical day's outing was soon backing towards the door.

Up next were **Depth Charge**. "Hey, can anyone lend us two guitar straps?" they pleaded. After organising themselves as best they could they revved into a set that was shambly and ragged. A few adventurous types began dancing – were they pissed already?

**Genital Deformities** then took the stage. Judging by the young legion jostling at the front they have a loyal following. They played an enjoyable grindy Metalcore with gruff vocals grumbling along like an old banger. They managed to come up with some fun 'Moshy' bits and even played one slowish epic that was well orchestrated compared to a lot of the mayhem played so far. They looked as if being up on stage was fun too.

A mad scuffling and shuffle occurred as **Axegrinder** were missing. But it wouldn't be a Hardcore festival without at least one band not showing, crashing, or getting their gear ripped off!

The W**kers Of The Day award goes to **Sorethroat**. They purposely set out to slag off the other bands and make complete prats of themselves. Arrrgh, arrrgh, arrrgh went the singer. Plink, screech, bang went the band. GOB, GOB, GOB went the audience.

**Cerebral Fix** quickly erased all memory of the previous carnage. These guys can really play. The guitarists can grind out furious Thrash, but also, and this is getting to be essential in the overcrowed Hardcore genre, can play more than three chords! Yes, strange but true, Cerebral Fix know how to deliver some great guitar riffs and on their slower more Metal influenced songs they sound even more impressive. They cruised through songs off their new album, and delivered a thoroughly enjoyable sweatfest.

Sorry, but I missed **Deviated Instinct** – the kings of the crusties. Unfortunately my stomach clock went off. Shame.

Burp, back again in time to catch **Boltthrower**. Their set had an overflowing helping of grungedeathmutationmetal-grindcore. If the drumkit was the face of his most hated enemy, the drummer couldn't have beat it more furiously. The band as a whole sounded powerful, but somewhat stale. There didn't seem to be as much energy as they usually have, and the crowd was subdued. The damage brought on by power drinking was beginning to show its face as bodies slumped into the corners.

AARRGH!!! It was a herd of thundering elephants stomping through a jungle ruthlessly squashing everyone's brains into insignificant splats. Heavy, thudding – **Carcass** commanded attention. Then suddenly they spin out into crazy bouts of energy like a hummingbird on Lucozade. They don't move around much, but the music these three churn out is volatile, and the dual vocal-style created a nice change from the grunts most bands favoured.

Well I'll be damned – **Axegrinder** finally arrived fashionably five acts late. They played a heavy lumbering Metal style grunge interspaced with some surprisingly mellow acoustic entries. By now the crowd was getting visibly fatigued, and Axegrinder sadly didn't rouse much of a response.

Modeled on North American funny Hardcore bands **Dr And The Crippens** were a welcome relief to a day of noise that was beginning to drag on. The singer burst on stage wearing two DMs laced on his head and a chainsaw stuck through his belly while the rest of the band wore ridiculous shorts and silly grins. The chainsaw pulled the cymbals over, the guitarists jumped around like pogo sticks, cabbages were exploding over the crowd, and with songs like 'Pink Machine Gun' and 'Pneumatic Geek', no wonder the audience suddenly came alive flailing around to the catchy commotion onstage.

It was nearly 9:00 pm when the final band got up on stage. **Hellbastard** seriously should consider renaming themselves the 'Sons Of Slayer'. Screaming tortured guitars, whining solos, and stomach churning vocals show every indication that these Newcastle lads have perhaps heard of Tom Keifer and the boys. I'm not saying they were bad – they do a pretty fine job of imitation. In fact, their cover of 'Die By The Sword' showed some finesse on the fret work, but after a while it got a little monotonous. A bit more originality and they will be a mean and wicked crew.

The day was a brutal aural assault; a fine showcase of mostly Midlands talent, and succeeded in folding my ears backwards while I smiled.

MARION GARDEN

# ANGEL RUST

Pic Ian Jacobs

**DUMPY and DEATH ANGEL: two enigmas on one stage**

### DUMPY'S RUSTY NUTS, DEATH ANGEL
### Marquee, London

*YOU HAVE to hand it to him, don't you? Dumpy is one of life's most persistent optimists. Conventionally brushed aside by the serious rock cognoscenti as an eccentric weirdo destined to play the pubs forever, it is a wonder that he has the bottle to keep on doing what he does best.*

*I came expecting to hear that familiar blues hound snarl, that grinding 12-bar romp and that Tony McPhee-like slide guitar. And that's exactly what I got. Yes, Dumpy will never change.*

*Dumpy is an enigma. He performs a basic craft and gives a lot of people, including me, a lot of pleasure. His rotundness is endearing, his playing exemplary and his choice of material rather quirky. Alongside the self-penned biker anthems, the titles of which I'm sure you are most familiar with* (but which you have obviously forgotten – Ed), *he is content to sandwich classic covers such as 'Route 66' between a selection of rather more complex songs animated by his tremendous fretboard agility.*

*I find myself in the unique position of not being able to criticise him whatsoever. This man makes a comfortable living out of playing a form of music the majority of us seem quick to point out died in 1974.*

*As an amusing addition to the evening's entertainment, Bay Area Thrashers Death Angel made something of an impromptu appearance shortly after 'official' support band Mandrake removed their equipment. Smashing the audience to smithereens with a five-song set, the crowd appeared more than excited at this, er, unique occasion.*

*Apparently manager Dirk Sommer had sweet talked Dumpy into allowing them a short set as part of an unscheduled live rehearsal proceeding their important Hammersmith Odeon appearance with Motörhead a couple of nights later (see review page 44).*

*I reckon he's a good bloke, our Dumpy.* DEREK OLIVER

### MR BIG
### The Omni, Oakland, California

WITH ERSTWHILE drummer Pat Torpey in town with Robert Plant and the remaining Mr Big members already scheduled to play with a couple of the Tesla boys under the monicker of Hammer Lane as part of a local music rag's party, the chance to witness the live debut of the much talked about Mr Big seemed like a possibility – and for once my intuition was rewarded.

Mr Big played an abbreviated set of five tracks that treated the capacity crowd to one of those once-in-a-lifetime events, smoking through a couple of certified gems in the form of 'Blame It On My Youth' and 'Big Love', while 'She Rides Shotgun', 'Take A Walk' and 'Merciless' showed enough promise to dispel any question of whether such a band of individual stars can mould together and create a sum greater than the parts. The overall sound is reminiscent of an updated version of Bad Company or Free but with more commercial sensibilities and less obvious blues influences.

Eric Martin had a couple of near misses and some bad breaks during his solo days, but he's proof that you can't keep a great singer down. Martin on stage tonight is a confident frontman – putting both his and anyone else's doubts that might have arisen after the last couple of years behind him.

Paul Gilbert still dishes out the incredible guitar pyrotechnics responsible for his well deserved reputation, but whereas Racer X served as nothing more than a vehicle for self-indulgence, Mr Big showcase a more mature and controlled side of Gilbert and one that is certain to enhance his reputation even further. He's no longer just a flurry of fingers (although there's plenty of that here tonight to create waves of air guitaring amongst the crowd) but a team player that is sure to get even more acclaim here than his previous outfit could ever direct his way.

As for Billy Sheehan, well, what can I say that hasn't been noted before? He's probably the finest bass player around today, a consummate showman and a genuine joy to listen to and watch – usually with one's mouth wide open in disbelief!

Sure, things were a bit rough at times, but with no rehearsals for the last couple of months while the superb Torpey was on tour and considering this was the debut live performance of the band, I was more than impressed, and actually thrilled at the promise shown. Mr Big? Big time real soon!

BRIAN BRANDES BRINKERHOFF

### SNFU
### Sir George Robey, Finsbury Park, London

SNFU ARE Hardcore merchants from Canada with two albums out and one, 'Better Than A Spic In The Eye', waiting to go.

I have a ruff 'n' ready tape of the latter and it's enormous. Abrasive hard licks strop merciless, penetrating melodies, a special lapping of punk and Hardcore that in the late '80s *is* rock 'n' roll.

On the back of this I went to the Robey expecting much and frankly was disappointed. Perhaps if the sound hadn't been so piss poor, perhaps if the lead guitarist had been friends with the rhythm guitarist more often, and perhaps if I hadn't realized what this band are capable of on record, things might have been different.

Anyway – missing the first couple of numbers (some of the punters in tonight make Thomas The Tank Engine look PhD material) I catch things around 'Quest For Fun' and the band are fighting hard, nailing sweat to the floor, trowelling dandruff on to the ceiling etc, but a few numbers slam by and what strikes most is an absence of attitude.

There is no mass of repressed anger and frustration spitting out specific invective here. Whatever the title suggests, SNFU don't even look the slightest bit miffed live, and although there's nothing wrong with the content let's-have-a-good-time viewpoint it's a mite unsettling when the sound's somewhere up shit creek and the group presumably have a serious Hardcore element in their material.

Yet as the set develops and things warm up it doesn't seem to matter that much and there are some fine moments to savour. 'She's Not On The Menu' confirms my belief that this is punk rock airbrushed with Hardcore colouring, 'I Used To Write The Songs' is a riotous assemblage of noise, and sensing that something is finally going down vocalist Chi Pig rasps "Turn It Up!", and they do.

Power, melody, guts, persuasion and a repressed desire to please all twirl hand to toe, the singer burning on the energy, a blaze of high kicks and swinging blond plaited locks. Suddenly the only thing keeping the group on the floor are their instruments. The highlight of the evening follows. A slower creation, blistering, gripped chords butt heads with piercing, resonant refrains and everything clicks. I don't know the title, I couldn't decipher much of what Mr Pig was shouting, but because it meant something to him it meant something to me. A rare moment.

Towards the end of the set SNFU threw out a cover of 'It's A Wild World' and they came back for an encore. Next stop Leeds and let's hope they tighten up the show consistency-wise. If it ever gets released, buy the album.

JOHN DUKE

### WARRANT
### Channel Club, Boston, MA

INTRODUCED AS the "horniest band in the world", LA's Warrant blazed on to the Channel stage to a warm response from the small crowd of Tuesday night rockers. Small because no one's heard of 'em yet (except for those of us who can find a copy of the big *K!*).

The band ripped through seven tunes from their forthcoming album as well as a powerful ballad 'Heaven' and a taste of the Priest classic 'Livin' After Midnight'. The best songs were a fiery '32 Pennies In A Ragu Jar' (title of the week!) and the title track from their LP 'Dirty Rotten Filthy Stinkin' Rich', due out on the CBS label on January 24 in the US.

Interesting were the songs that Warrant didn't play. Missing were the tunes mentioned in *Kerrang!* issue 211, which vocalist Jani Lane says the band have dropped. And because they were the opening act for this show (they're co-headlining with D'Molls), they had to drop two songs from 'DRFSR' that Jani claims are two of his faves. Also missing were the handful of cover tunes that the band play when they top the bill. These include the Who's 'Squeeze Box' and an acoustic version of 'Over The Hills And Far Away'.

But back to the music that we did hear. Guitarists Eric Turner and Joey Allen struggled through a muddy start in time for a powerful 'Down Boys', their first single and video. Jani proved to be a flashy combination of David Lee Roth and Poison's Brett Michaels, but with a much better live voice and without the pretentiousness. After a tricky dual-guitar intro, 'Ridin' High' exploded into what just might become Warrant's signature tune.

Warrant are definitely a band going places. With a US theatre tour supporting Britny Fox and a Beau Hill-produced album sure to sell by the truckload, this is a band you'll want to check out for yourself. Are they the next Van Halen? Doubtful. The next Mötley Crüe? Maybe. The next Poison? Probably, but then, who wants to be. The horniest band in the world? No way – not with Paul Stanley's boys still in the game!

TROY AUGUSTO

## VICTORY
## Docks, Hamburg

THE EXTREMELY polite ticket touts aside, this could be anywhere. The foyer is splashed with multi-coloured posters telling of what's been, what is to come. Victory have a good half dozen in black and gold. Tonight, it's their turn.

The hall is a respectable three-quarters full; a mixture of denim and leather and office shirts and slacks. It's accepted as the norm, and here it is. They're all flexing their necks in polite rhythm.

For Victory, it is their first live performance since the end of January, and the official unveiling of one Fernando Garcia. A Swiss 22-year-old who confounds with a range and swagger of someone 10 years his senior, I think he's called a discovery. I know he's bloody good.

He plays the stage as if his old (unknown) outfit had been used to such adulation every night. His one weakness is the urgency and volume of his raps; after a continual blast of, "Are you ready?", guitarist Tommy Newton stepped briskly toward his own mic and announced wryly, "Yes, we are ready".

And they were. They smelt of enthusiasm, welcomed stage divers, collided with mic stands, ran up and around the stage and pitched harmonies with such clarity and strength that I questioned the use of offstage backing singers. There were none.

The chosen set was a random perusal through their back catalogue and a handful of new, and as yet unreleased, 'Culture Killed The Native' album pieces. Even the excellent 'Seven Days Without You Makes One Weak' paled in comparison to the new material.

The twist and shudder of 'Don't Tell Me No Lies' and melodic grind of 'Never Satisfied' rose above the set and said 'International Success', 'American Radio Playlists'. Never a truer word, really.

V for, uh, you know, they'll be here sometime in the New Year. I suggest that you go see them.

PHIL WILDING

## METAL MESSIAH
## Kentone Club, Portsmouth

LIVE, METAL Messiah are a riot. 200 longhairs squashed flat against the walls of the tiny back-street club; the debut of a new singer; the riffs backed up hot'n'sticky, just how mama used to like 'em. This is the stuff dreams are made of.

New face Jim, pulled in from pastures unknown to replace former Paralex man and fellow Portsmouthian Phil Ayling (removed from the band as it was felt he was holding them back), grimaced his way through a baptism of sweat. The essentials of his voice were uncertain; this was a lone man up against a trio of would-be Ted Nugents and a complete animal on drum duty, making any attempt at quality control null and void.

Sacrificing clarity for extreme volume isn't always the smartest way to make new friends (witness Bon Jovi clones haunting the bar, one hand over an ear, the other ensuring that their pints weren't vibrated clean off the table) but if the assembled throng at the front noticed anything amiss then they certainly weren't telling.

The music lives on the dangerous side of the tracks, mixing powerful Slayer riffs ('Nightwing') with extreme noize Thrash ('Metal Messiah') and introspective splinters tempered with generous helpings of elbow-grease ('Curse Of The King'). The humour goes further than silly shorts and cheesy grins too. 'Drunken Messiah' (actually a re-working, and I use that term loosely, of 'Whole Lotta Shakin') was awful, tuneless and virtually unrecognizable, the audience loved every damn second.

For all those record labels green at the thought of WEA snatching Slammer from under their noses, Metal Messiah are a Godsend.

## BAD NEWS
## Marquee, London

PERSONALLY I always thought Spïnal Tap did it better. They were original too.

Here we are arriving mid-set to find a reformed Bad News once again making public spectacles of themselves in front of a fevered audience. I survey the scene and conclude that they have become surprisingly competent and that is a very dangerous observation indeed. Here is a bad joke told with a slick delivery. Here is our music, the thing we like to call Heavy Metal, being painstakingly abused by bigger morons than their audience.

But who are the audience? Those who fill the cavernous void between the bar and the stage I have not seen at a rock concert for several years. Wait, I tell a lie, a bunch of trainee architects out on an office binge are wearing Dire Straits and Marillion tour T-shirts. Oddly, there are also a handful of gob splattering glue-high punks to contend with not to mention the odd TV addict mopping up a belly-full of cheap laughs.

Suddenly a little boy appears onstage brandishing some fiery guitar riffs. It is Brian May who has deserted his acting friends for a night of very Bad News. Mind you, he did produce their debut album and, as he jams the night away flicking sixpenny bits to the writhing crowd, it suddenly occurs to me that he's an even bigger bore these days than Ronnie Wood.

But wait, a dark-haired figure suddenly peels out the intro to 'Johnny B Goode' and yes, it's the mistakeable strum of Jeff Beck. It's his first UK appearance for eight years which is possibly the reason why most of the audience don't recognise him. Brian May looks on and immediately swaps his guitar for another one of the same size, shape and colour no doubt in some bizarre attempt to foil Beck from completely upstaging him.

I hate Bad News. They are an average and not very imaginative joke who have mastered more chords than last time around. It has reached the point where Alexi Sayle ought to waddle from behind a Marshall stack and place a large industrial Dr Marten boot in their conveniently vacant heads.

Bog off, loozers!

DEREK OLIVER

# WISH YOU WERE HERE

Pic David Willis

**LOCOS (from left) Richard, Ben and Muddy: y'shoulda bin there**

## GRINGOS LOCOS
## Fulham Greyhound, London

*MUDDY RAISED his eyebrows and nodded sideways at the bar. Ben smiled and nodded back mouthing, "Let's go!". So off they went, edging their way through the smattering of bodies.*

*"Two pints of your finest fizzy lager please, barmaid."*

*"Pardon?"*

*"TWO PINTS OF. . .* damn! *Maybe we shouldn't play so loud!"*

*Er. . . yes. I'd forgotten to mention that Muddy and Ben took their guitars with them to the bar. Just as well really. The instrumental section of 'Mean Rock 'n' Roller' wouldn't have sounded half as good without the pair of them trading solos while they ordered their drinks.*

*Pints supped, they sauntered away and back to the stage to bring a blistering set to a storming close.*

*Sad to report then that only around 100 punters were present to witness Finland's finest shake the Greyhound walls and entertain said 'crowd' with their neat sense of self-deprecating humour.*

*Singer Richard G Johnson had got in on the act too when he'd conducted his own recruitment sortie into the pub to drag a few more bodies to the front, and persuaded others to put down their pool cues in exchange for air guitars.*

*It was a bit like those old '70s T-shirts that read, 'Suppose They Gave A War. . . And Nobody Came'. Well, nobody got killed tonight, but the Gringos Locos boogie blitzkrieg could've forced a much larger – and fuller – venue to its knees in surrender.*

*Fresh from five support slots with Quo, this one-off headliner ought to have been packed to the gills – so why weren't you there? You can't all have been up the road in the Hammy Odeon watching Motörhead!*

*And if you weren't, I hope you had a lousy evening cos the Gringos are a band more than worthy of your attention. Playing their debut album again, the morning after as I write this, I'm amazed at how many great songs they were able to leave off the set-list and still be so convincing. Sure, they did 'Sweet Little Sister', 'Mountain', 'Susie', 'Jealousy', 'The Blues' and 'Tough Kid' but there were still another five killers to come! Where was 'Bad Luck's Lament'?!?*

*Yet judging by the newies aired tonight, they may not need 'em: April's promised follow-up is gonna be a stormer too. Stormiest of the lot was the frantic and hyper-heavy 'Borrowed Time' which would have kept the Motörnuts up the road well pleased, while with 'Rain', da Gringos slowed it down without going soft.*

*This band are going places. Although it may not be the Greyhound next time around, make sure you go with 'em.*

NEIL JEFFRIES

*PS And get a couple of extra pints in for Muddy and Ben will you?*

**KERROSSWORD SOLUTION**

**ACROSS**
**1.** Burning Like A Flame **9.** I'm Not The One **10.** Gaye **11.** Fast Lane **14.** Lee **15.** Just Like Paradise **19.** UFO **20.** Bleed **21.** Grace **23.** Cricket **24.** Nils **25.** Branson **27.** Weasel **32.** Days Of No Trust **34.** Old **35.** Century **36.** Ratt **37.** Bell

**DOWN**
**1.** Bridge **2.** Randy **3.** Into **4.** I Don't Need No Doctor **5.** Eye **6.** Fallen Angel **7.** Anvil **8.** Eddie **12.** Alice **13.** Adamson **16.** Utopia **17.** Eternal Idol **18.** Punch **20.** Baker **22.** Al **26.** Nancy **28.** Eat **29.** Stone **30.** Dave **31.** Dust **33.** Set

# GET YOUR WINGERS!

**The average wingspan of the South American condor is around 12 feet. But if North American 'supergroup' WINGER (bassist/vocalist Kip Winger pictured right) stood side-by-side, fingertip-to-fingertip, with arms fully outstretched, then their combined wingspan would *double* the condor's! They've also recorded an excellent, high-flyin' debut says BRIAN BRANDES BRINKERHOFF (average by-line span nearly two columns)**

I HATE THE term 'supergroup'. Anytime anybody in this business gets together with somebody of similar stature, real or imagined, or when a bunch of established musicians find the urge to work as a unit, that dreaded word gets thrown around.

Normally the term is used in reference to old, dated dinosaur musicians looking for that one last easy way to replenish a bank account.

So why am I making all these points?

Because Winger are a band that will very likely be responsible for giving a brand new definition to the word. They're not old, and they're not looking to recapture past glories long since faded. This is a young, energetic and fresh four-piece that just so happens to have accumulated more collective talent and ability than many bands of twice that experience.

Take one *bona fide* guitar-hero-in-the-making by the name of Reb Beach, add a dynamic performer and talented bassist/vocalist in Kip Winger, settle the pair alongside of guitarist/keyboardist Paul Taylor, and anchor the platform upon the drumming of Rod Morgenstein. The end result is Winger and their debut record on Atlantic speaks for itself more than I ever could.

If the names of acts like Alice Cooper, Fiona, Kix, Jeff Paris, Aldo Nova, Twisted Sister, Roger Daltrey and a host of others sound familiar, then you've heard Taylor, Beach or Winger already. That's not even listing the decidedly non-*Kerrang!* work the trio have been involved with.

As for Morgenstein, he's already spent a decade with the likes of jazz rockers Dixie Dregs and the Steve Morse Band.

THE FOURSOME came together to form Winger after Alice Cooper's 'Constrictor' record and tour where Kip and Paul met.

Kip: "Paul and I were doing the Alice tour, and although we loved it, we were both sitting there thinking we should put our own band together and do our own stuff. We started writing together and found that we worked well as a team. I knew Reb from some studio work we had done, and told Paul that I knew this monster guitar player that we should get to join.

"When we got off the road I went back to New York and started writing with Reb. I always knew that the two of them would be in the band with me although they hadn't yet met. With Rod, we met him and played one night with him and asked him to do the record. It took Rod about five days to record 17 tracks, and the three of us knew we had to somehow get him in the band permanently."

Rod: "People have always classified me as a fusion player, but good music is good music and that's what drew me into the band. There's a lot to be said for playing a straight-ahead groove where every note you play counts."

Paul: "Being a sideman is great in the sense that you don't have to worry about the project's success as much because it's not really your gig. In most cases the input you have is minimal, and you're not responsible for making any decisions. You just go out each night and play your parts. But in Winger everybody has input and it's great to be in that type of band situation."

You mean that even though the band has Kip's name, it's a band and not just Kip's personal playland?

"Absolutely," says Kip. "We had a name that we were going to use, Sahara, but at the last moment we found out that we couldn't use it, and decided on Winger."

I guess that's why the album cover actually has "Sahara" on the lower right hand corner, even though the record is officially self-titled.

"Well, that's our secret name for the album. It's kind of a little thing between us and whoever catches it," says Kip. "We've actually got a song called 'Sahara' that will probably be on the second album."

PRODUCED BY Beau Hill and recorded at Atlantic Studios in New York, 'Winger' is simply a stunning record.

As might be expected, the band are pretty happy with the results.

"I think that it's a great rock 'n' roll album. The production is great, and the playing and songs are strong," Kip notes. "We spent a lot of time getting everything together before we went into the studio and I think it made a big difference. It's commercial hard rock but it's not that big chant or bubblegum type of rock."

The debut US single and opening track is the uptempo 'Madalaine', and as soon as Reb plays the acoustic opening that slams into a crunchy romp it's obvious this is no lovey-dovey wimp rock.

Winger have the ability to not only write and perform a variety of styles, but to pull it off convincingly. From the frenzy of 'Poison Angel' to the power ballad 'Without The Night' and the midtempo 'Hungry', there's the right combination of Metallic overtones and subtle keyboard texturing.

One track that's been getting a bit of attention, both favourable and negative, has been the cover version of the Jimi Hendrix classic 'Purple Haze'. I've never been one for covers of well-known songs myself, especially when an act is more than capable of putting together enough material on its own, but with Dweezil Zappa adding some guitar work alongside the fiery runs of Reb, there's enough energy to spark some frenzied air guitar playing from the unsuspecting listener.

Kip: "Covering 'Purple Haze' came about because we were jamming one day at the studio with Dweezil just playing a bunch of different things. We started thinking that it would be great to put together a version of it as a tribute to Hendrix.

"Half the people that hear it love it, and the other half don't think that kind of track should be covered. It's controversial, but I'm happy with it and glad we put it on the record."

For a guitar player especially, the song must have been both a joy and one that was approached with a bit of apprehension. Does Reb have any qualms about releasing the track on record?

"Oh yeah," he laughs. "When Kip first brought up the idea I was real worried and said, 'Are you crazy?'. I thought it would be the kiss of death to do a song by a guitar hero like Jimi because some people might get the idea you're doing it because you think you're a better player than him. It wasn't that at all."

PERHAPS THE most surprising element of the record to me is the discovery that Kip can not just sing, but SING! Not since the days of Glenn Hughes in Deep Purple has a bass player proved to be such a strong vocalist.

"Well thanks! I used to front the bands I was in before Alice and I did some singing with Alice as well, so it isn't a big deal for me to do it. In fact, if it came down to it, and we did consider bringing in another bass player briefly so that I could just front the band, I'd probably prefer that people know me for my singing."

Paul Taylor, too, is letting people know about another side to his musical abilities. Long thought of as primarily a keyboard player who played a little rhythm guitar, Paul actually only tinkles the keys on two songs in the Winger live set.

Paul: "I've always wanted to be a guitar player, but good keyboard players that don't look like the geeks from the school library are at a premium so I've developed a reputation as a keyboard player and have been kind of locked into that. I started on guitar and I've always wanted to play guitar and just reach over and play a few keyboard chords every once in a while and now I get to do that."

Rod Morgenstein's years with the Dregs may have developed his fusion background, but playing more mainstream rock has been a new experience. Not just in playing, but in the presentation of the music as well.

Rod: "Fusion players always think that rock players can just pound, and rock players think fusion players can't hit hard so the opportunity for me has been great. A lot of rock is 'attitude' and I've had to work hard to learn how to project that. But I love it."

BUT WHAT about this 'Guitar Hero' tag that's being bandied about by everybody that hears the record? There's enough fretboard pyrotechnics burned into the grooves here to inspire some serious practising by scores of young players. 'Reb Beach – Guitar Hero' does have a nice ring to it.

Reb: "It sounds great and it's a nice thing to say but I don't really think about that kind of stuff. Anytime I start to think I'm good, I'll go see Steve Morse or somebody and it instantly brings me back down to earth.

"I like George Lynch of Dokken. He's got some real fire in his playing. Fusion-wise I think Larry Carlton is great. There's so many great players out there that I'm real flattered if somebody mentions me."

It's certainly refreshing to hear humbleness from somebody who is soon to adorn a million musicians' magazines. Listen to any solo on the record and tell me that this isn't a certified hero.

Unfortunately being talented and creating strong records isn't at the top of the list of factors governing the musical hand of Fate. So why is this Winger record going to find its way into the hearts of the rock record buying public?

Kip: "The songs. I think the songs are good and cover a lot of different territory. And once the word gets out and people hear and/or see us then I think they'll dig the band."

Paul: "There are three real prolific writers in the band, so I know we can always put together strong records. We recorded six extra tracks for this one and we've all got material that we're always working on. Hopefully the real challenge is going to be deciding which songs should be recorded and put on the records. But I know we can cut it live."

Reb: "This is by far the most talented group of people I've ever been associated with. Everybody can play and when we get out there on stage, it's a different band."

**KIP WINGER:** *"Covering 'Purple Haze' came about because we were jamming one day at the studio with Dweezil (Zappa). . . half the people that hear it love it and the other half don't think that kind of track should be covered"*

*Pic Joe Giron*

# DEATHVINE

*The column that's so mind-numbingly heavy you need a crane to turn the page. By DON KAYE*

■ YES, THE clouds are low, black and threatening, the air is dank and still, children are crying and birds are silent – looks like it's gonna be a 'Vine day!

Good to attack the ol' underground hotwire again, feel as if I haven't been near it lately.

■ ON THE 'Frisco scene, we can let you know that **Mordred** have now signed with Noise Records, making them the German company's first American snatch-up. No word yet on when their debut album will be out.

■ NEW YORK'S power trio **Whiplash** have at last become a quartet. The new addition is singer **Glen Hanson**, who the band secured after months of scouting around. They're rehearsing new material at the moment and plan to record their third album, now called **'Insult To Injury'**, in time for release early this year on Roadrunner Records.

■ AND SPEAKING of those devils over at Roadrunner, they've been giving the ol' chequebook a healthy workout lately. The newest signings are San Franciscans (more of 'em!) **Defiance** and Midwest weirdos **Last Crack**, both of whom should have albums out very soon. The Defiance LP is called **'Product Of Society'**, is due in January and was produced by **Annihilator** guitarist **Jeff Waters**.

The full track listing is: **'The Fault'**, **'Lock Jaw'**, **'Insomnia'**, **'Death Machine'**, **'Hypothermia'**, **'Product Of Society'**, **'MIA'**, **'Deadly Intentions'** and **'Tribulation'**.

Now while Defiance are a highly technical Thrash act, Last Crack are something else entirely. They're more like hellbent, twisted Metal rock 'n' roll, and their album, **'Sinister Funkhouse #17'** is due in March.

The track listing is: **'Terse'**, **'Octopuss'**, **'The Last Crack'**, **'Concrete Slaughterdogs'**, **'Shelter'**, **'Saraboyscage'**, **'Slicing Steel'**, **'The Abyss'**, **'Let's Have A War'** (a **Fear** cover) and **'King Of Ig'**.

The band features the eccentric **Buddo J Buddo** on vocals, and watch this space 'cause I'll be talkin' about this unusual outfit again!

■ COUPLA MORE LP releases to mention before we hit the tape deck: Swedish Doom Metallists **Destiny**, whose demo we reviewed and liked, have just issued their debut album on US Metal Records, called **'Atomic Winter'**. The track listing is:

Side One; **'Bermuda'**, **'Who Am I?'**, **'Spellbreaker'**, **'Beware'** and **'Religion'**.

Side Two; **'The Extreme Unction'**, **'Dark Heroes'**, **'Living Dead'** and **'Atomic Winter'**.

Also, LA Gore Thrashers **Bloodcum**, who feature **Joey Hannemann** on vocals and **John Araya** on guitar (guess whose brothers they are!), have released their first full-length LP, called **'Death By A Clothes Hanger'**. The full track listing is:

Side One; **'Death By A Clothes Hanger'**, **'Belligerent Youth'**, **'Harassment By Farm Animals'**, **'First To Die'** and **'Sike-O-Path'**.

Side Two; **'Happily Married'**, **'Son Of Sam'**, **'Live To Kill'**, **'Good Hearted Man'** and **'Treatment Of Death'**.

You can write to Bloodcum care of John Araya at: **12206 Ponce De Leon, Moreno Valley, CA 92387, USA.**

■ WE'VE GOT some pretty high quality stuff on the deck today, and there's no better way to start than with the best. **Stygian** call themselves 'the best unsigned band in the Midwest' and certainly make a good claim for it with their three-song demo. It's heavy, with nice grinding guitar tones and good pacing to the songs, and the band have a unique flavour to them, although if I had to name names I'd invoke **Exodus** and **Death Angel** here, with a touch of **Overkill**. This is solid Power Metal with fine musicianship, hooks lurking about, and a tough but potentially accessible singer. It's available for $5 (world) and $4 (US) from: Stygian, **PO Box 6933, Chicago, Illinois 60647, USA.**

■ ALSO RATING high this week are New York's own **Idle Threat**, and boy have I made a mistake in not checking them out sooner! An ad for their new **'Boxxer's Revenge'** demo appeared in Shrapnel a few months back, but the tape wasn't mailed to me until last week. This isn't Thrash, it's more a combo of melodic Speed Metal and more mainstream influences, but this quintet pack a considerable punch.

The songs are catchy, the riffs are heavy, and the vocals are very accessible but raspy, reminiscent of Death Angel's **Mark Osegueda**. Top it all off with intelligent lyrics, fine engineering and a balance of different Metal styles and you have a band well deserving of a deal!

The demo costs $4 from: Idle Threat, c/o **Paul Michaels, 45-16 11th St, Long Island City, NY 11101, USA.**

■ NONE OF the other tapes approach the quality of the first two but are still well in order. **Major Threat** hail from the UK and have come up with three tracks' worth of good Crossover material, with some powerful rhythms topped by vicious vocals in the style of **Billy Milano** or a huskier **John Connelly**. The best here is **'Crack Of Doom'**, but the group show a good idea of how to put together a song on all cuts.

The tape's available for £1.50 (UK), £2.00 (Europe), £3.00 (world) and $5 (US) from: Major Threat, c/o **Miles Lofthouse, 1 The Avenue, Linthorpe, Middlesbrough, Cleveland TS5 6PA.**

■ SKIPPING BACK across the Atlantic for a moment, there's a new promo tape from New Jersey's **Insaniac** worth mentioning. It contains three songs, and as with past Insaniac material, the songs aren't real catchy, but there's tons of raw riffing and complex playing in addition to an quirky, stop-and-start writing style.

Good stuff, and soon the group will be releasing either a two-song 7" or four-song 12" featuring this material. For info, write to: Insaniac, c/o **BFD Records, PO Box 8048, Glen Ridge, NJ 07028-8048, USA.**

■ THE REST of this stuff's from overseas, and there's two from Scandinavia. **Midas Touch** (c/o **Patrik Sporrong, Bysmedsvagen 29, 740 30 Bjorkunge, Sweden**) have just signed to Noise and issued their own two-song sampler tape. The band are influenced by **Slayer** yet parley an offbeat, irrhythmic style on the tape's first song, although they fall into standard Thrash mode on the other. Too derivative to stand out yet, but we'll see how the album sounds.

From Norway come **Death Mission**, who have admirable goals but fall a little short. They're not overly fast and have a crunchy guitar sound, with an early '80s European Power Metal flavour, but the high-range, low-power singer strains too much and comes up with weak melody lines that distract from the songs too much, although the music isn't bad. And I understand they've sacked the singer, so already improvements may be on the way.

The tape costs $4 from: Death Mission, **PO Box 128, 1930 Aurskog, Norway.**

■ SOME LAST news items for you before heading back to my vault. Flight 19 Records is a new label looking for anything from pure Death Metal to progressive HM. Send tapes to: **Flight 19**, c/o **Pierre Moix, Postfach 57, CH-4008 Basel, Switzerland.**

The first release is a new 7" from Brazilian Thrashers **Dorsal Atlantica**, who have improved from their last album but still need help with vocals and songwriting. The single (**'Victory'/'Dweller Of The Streets'**) is $4 (Europe) or $5 (world) from the above address.

Florida Death Metallers **Atheist** are currently recording their debut album with producer **Scott Burns** at Morrissound in Tampa. The record will be the first domestic release by the new Mean Machine Records.

Former **Whiplash/Slayer/Ludichrist** (some résumé, eh?) drummer **TJ Scaglione** has now joined **Raging Slab**.

The **Bad Brains** have signed a new deal with Caroline Records, with plans to release a new album this coming February. Singer **HR** has been replaced by **Taj**, and the band's drummer is now former **Cro-Mags** skinbeater **Mackie**, with **Dr Know** remaining on guitar and **Darryl** staying on bass. The group also have a live album (with the former line-up) coming out on SST records.

■ WELL, THE sun's coming out, the birds are singing again, time for me to close up shop! Keep sending demos/vinyl/photos/letters to: Deathvine c/o **Don Kaye, 261-D Signs Road, Staten Island, NY 10314, USA.**

***DESTINY: Swedish doomists looking suitably gloomy***

# METAL GIG GUIDE

*To list your gig, write to El Rose, Metal Gig Guide, Kerrang!, Greater London House, Hampstead Road, London NW1 7QZ*
*Telephone: (01) 387 6611 Fax: (01) 383 7117*

## WEDNESDAY 11

**LEEDS** Duchess Of York (0532 453929) **Belladonna/Ample Cleavage**
**LONDON** Royal Standard, Walthamstow (01 527 1966) **Elixir/Pariah**
**LONDON** Sir George Robey, Finsbury Park (01 263 4581) **The Ogdens/US UK/Nomad Pop**
**NEW ROMNEY** Seahorse **Parisienne Blonde**

## THURSDAY 12

**BIRMINGHAM** Edwards No 8 (021 643 5835) **Highway/Marlowe**
**BRISTOL** Bridge Inn **Headmaster**
**LIVERPOOL** Milos **Belladonna**
**LONDON** New Merlins Cave **Felo De Se**
**LONDON** Sir George Robey, Finsbury Park (01 263 4581) **Rubella Ballet/Snuff/Creaming Jesus/Wartoys**
**TELFORD** Pisces (0952 596514) **Bliss The Pocket Opera**

## FRIDAY 13

**BIRMINGHAM** Edwards No 8 (021 643 5835) **Belladonna/Cincinatti**
**CARDIFF** Bogeys (0222 226168) **Cry Wolf**
**CHELMSFORD** Essex Institution Of Higher Education (0245 258178) **Chrome Molly/Marshall Law/Beat Of The Beast**
**CHORLEY** The Queens **Kudas**
**HASTINGS** Carlisle **Parisienne Blonde**
**HERNE BAY** Dolphin Hotel **Scavenger**

***HORSE: in the saddle for a Cardiff Bogeys gig on Saturday***

***BELLADONNA: gottles of geer and Glash Metal in Leeds (Wednesday), Liverpool (Thursday), Birmingham (Friday), Nutley (Saturday) and – phew! – London Marquee (Tuesday)***

**HUDDERSFIELD** Bogeys (0484 24200) **4 Millions**
**LONDON** Marquee (01 437 6603) **Tattooed Love Boys**
**LONDON** Royal Standard, Walthamstow (01 527 1966) **Love Shark**
**LONDON** Sir George Robey, Finsbury Park (01 263 4581) **AC Temple/God/Gustav/The Fish**
**LONDON** Stick Of Rock, Bethnal Green (01 739 6068) **World Exit**
**LONDON** ULU **Prong/Head Of David/Boltthrower**
**PEEBLES** Cross Keys **Said Florence**

## SATURDAY 14

**ABERDEEN** Arts Centre **Serious Chaos**
**BAILDON** Queens, Otley Road **Original Gravity Band**
**BIRMINGHAM** University, Cellar Bar (021 414 6460) **Ark/Cincinatti/ Easy To Push/Tangle/Late Bar**
**BURNLEY** Bank Hall Miners **Shock Theatre/Do It**
**CARDIFF** Bogeys (0222 226168) **Horse**
**LONDON** Stick Of Rock, Bethnal Green (01 739 6068) **Lend Us A Quid**
**MILTON KEYNES** Electra **Paris**
**NUTLEY** Shelly Arms **Belladonna**
**RAWTENSTALL** Queens Arms **Kudas**
**RETFORD** Porterhouse (0777 704981) **Tattooed Love Boys**
**WINCHESTER** Railway **Voice Of Reason**
**WOMBOURN** Civic **Schizo Dirt Grinder/Spy**

## SUNDAY 15

**BIRMINGHAM** Edwards No 8 (021 643 5835) **Esprit/Patriot**
**BRISTOL** Fleece And Firkin **Brooklyn Dogs**
**GLASGOW** University, Queen Margaret Union **Overdrive**
**HALIFAX** Empire Show Bar **Noussommes/No Ez Feet**
**LEICESTER** Princess Charlotte (0533 553956) **Slopdosh Bobber And Ivan Crump**
**MORECAMBE** The Garden **Tattooed Love Boys**
**NEWBRIDGE** Memorial Hall **Zero Option**
**TELFORD** Pisces (0952 596514) **Roadhouse Blues Band**

## MONDAY 16

**BIRMINGHAM** Edwards No 8 (021 643 5835) **Silk And Sin/Spyyte**
**LONDON** Lady Owen Arms, Goswell Road (01 278 5345) **Benjamin Lampshades/Mark Astronaut/Hoverchairs**
**LONDON** Sir George Robey, Finsbury Park (01 263 4581) **Big Boy Tomato/BB Val/Officer Dibble And The Top Cats/Hard Option**

## TUESDAY 17

**LEEDS** Polytechnic (0532 430171) **Johnny Thunders/Love It To Death/Vaynes**
**LONDON** Marquee (01 437 6603) **Belladonna**

Pic Ray Palmer

THE ***KERRANG!*** **Kerlection** is purely and simply the finest selection of rock merchandise ever sold! And to prove it we've got **Blaze Bayley** of **Wolfsbane** and recent Readerkiller competition winner **Sally Wickens** posin', here wiv da complete works!

Bashful Blaze models the ***Kerrang!*** **Cap** (just £5) and the ***Kerrang!*** **Sweatshirt** (a paltry £12), while scintillatin' Sally sports the ***Kerrang!*** **T-shirt** (a mere £6).

Fancy one (or several) of these hot items? Then just fill in the form on this page!

(Please note that the cowboy boots and black stockings are worn for decorative purposes only, and are not available as optional extras.)

Send your remittance to: **The *Kerrang!* Kerlection, Punch Subscription Services, 8 Grove Ash, Bletchley, Milton Keynes, Bucks MK1 1B2**. Cheques/POs should be made payable to: **Spotlight Publications**. Allow 28 days for delivery. Prices include P&P.

| | M | L | XL |
|---|---|---|---|
| **T.SHIRT £6** | | | |
| **SWEATSHIRT £12** | | | |
| **CAP £5** | | | |

Overseas readers add £2.50 P&P for sweatshirt orders and £1.10 P&P on all other items.

I enclose £ .....

Please ensure that you fill in *both* name and address forms

NAME.....

ADDRESS .....

.....

NAME.....

ADDRESS .....

.....

If undelivered please return to: Punch Subscription Services, 8 Grove Ash, Bletchley, Milton Keynes, Bucks MK1 1B2.

# THE NEW KERRANG! BINDER

**IT'S HERE at last – the new, improved, *Kerrang!* binder!**

**If you like to keep yer kopies of *Kerrang!* perfect, pristine and krease-free, then here's your chance! The latest edition of our lavishly-produced binder has the *Kerrang!* logo emblazoned in full kolour on the spine and each will hold stacks of issues!**

**The *Kerrang!* binder costs just £5.50, including postage and packing. Cheques, postal orders or international money orders should be made payable to 'Spotlight Publications'.**

**Just complete the form below and send with payment to: *Kerrang!* Binders, Punch Subscription Services, 8 Grove Ash, Bletchley, Milton Keynes, Bucks MK1 1B2.**

Please send me ..... *Kerrang!* Binder(s)
I enclose a cheque/postal order/international money order
for .....
NAME .....
ADDRESS .....
.....


THE NORTHERN SKY/ RESURRECTION CONCERT
"GUITARISTS EXTRAODINAIRE"
MARINO + RON HALES
LIVE AT
HOPE & ANCHOR – UPPER STREET
MON 30th JAN – 8pm – £3.00
Highbury & Islington ⊖

PRONG
HEAD of DAVID
BOLT THROWER
Terminal Cheesecake
FRIDAY 13th JANUARY
ENTERTAINMENTS
UNIVERSITY OF LONDON UNION.
MALET STREET WC1.
Nearest Tubes Goodge Street Tottenham Court Road Russell Square Euston Square
Uninart 580 9551. Stargreen 734 8932. Premier 240 0771
£4.50 ADV. 7.30pm. Keith Prowse 741 8989 LTB 433 3371. Rough Trade 229 8541. Rhythm 267 0123. Ticketmaster 379 4444

TO ADVERTISE HERE KALL MARISA ON 01-387 6611 ext. 314

ELIXIR
Sat 21st Jan
THE ROCK CLUB,
244 Westgate Road, NEWCASTLE
Sun 22nd Jan
THE BOROUGH, City Centre, SUNDERLAND
Fri 27th Jan
THE PITZ, Woughton Centre, MILTON KEYNES

TICKETS AVAILABLE...
SCORPIONS
18th/19th FEBRUARY
GARY MOORE
12th MARCH
BLUE OYSTER CULT
18th MARCH
EUROPE
1st APRIL
Tickets available for
ALL LONDON SHOWS
STARGREEN
20/21A Argyll St.,
Oxford Circus, London W1
CREDIT CARD HOTLINE:
01-734 8932

PITZ
Woughton Centre
Rainbow Drive
Leadenhall
Milton Keynes
660932
JANUARY 18th
NIAGRA
JANUARY 20th
TATTOOED LOVE BOYS
JANUARY 27th
ANGELWITCH
All Dates £3.00
WOUGHTON CENTRE

"THE STICK OF ROCK"
143 BETHNAL GREEN ROAD,
LONDON E2
Tel: 01-739-6068
Every Thurs. & Sunday nights
"ROCK DISCO"
Fri 13th January
"WORLD EXIT"
Admission £2.00
Sat 14th January
"LEND US A QUID"
Admission £2.00
8-12 every weekend
TUBES – Old St, Liverpool St,
Bethnal Green Rd
Bus No.8, Night Bus N8

The
Royal Standard
1 Blackhorse Lane, Walthamstow,
London E17 Tel: 01 527 1966

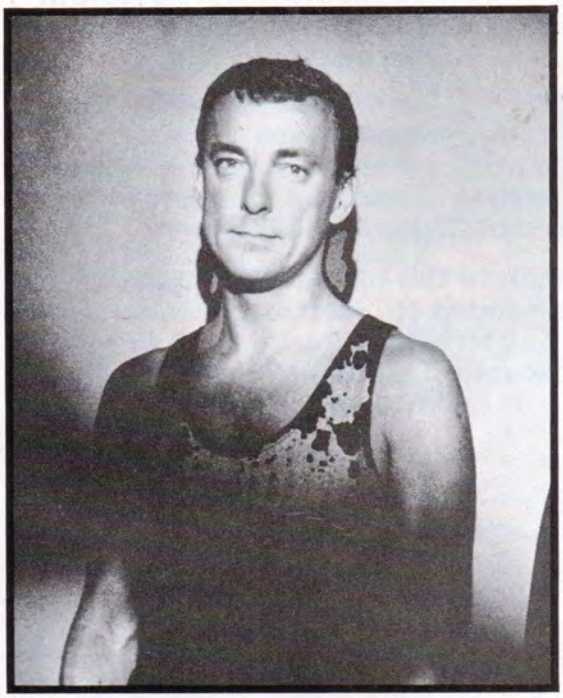
| | | |
|---|---|---|
| Weds 11th Jan | ELIXIR + PARIAH | £2.00 |
| Thurs 12th Jan | MR SLEEZE | FREE |
| Fri 13th Jan | U.S.I. + LOAN SHARK | £2.50 |
| Sat 14th Jan | LOS PISTOLAROS + SUPPORT | £3.00 |
| Sun 15th Jan | KINGS OF WANG | FREE |
| Mon 16th Jan | T.B.A. | |
| Tues 17th Jan | KEY CLOUD + RUN FOX RUN | £1.50 |
| Fri 20th Jan | NIAGRA + HUW + HUGHS ARMY | £3.00 |
| Sat 21st Jan | HOWLIN' WILS + DIG YOUR WIG | £3.00 |

Open 8 'til 12. No entry after 11pm.
Opp Blackhorse Rd Tube & BR.
Buses 58, 123, 158, 230.
Anyone wishing to receive our Monthly Gig Guide, please send a SAE to The Royal Standard

JAN FRI 13TH
PART 5K
TATTOOED LOVE BOYS
LIVE
AT THE MARQUEE
DON'T BE SCARED . . . BE THERE

# NEXT ISSUE

*Only seven days to go until another hot edition of* Kerrang! *hits the streets!*



**AND SO they returned; hungover, dog-tired and looking even worse than they did before. Hell! We'd only sent them to the sweet shop. These new robots we got for Christmas are already in need of some serious reprogramming.**

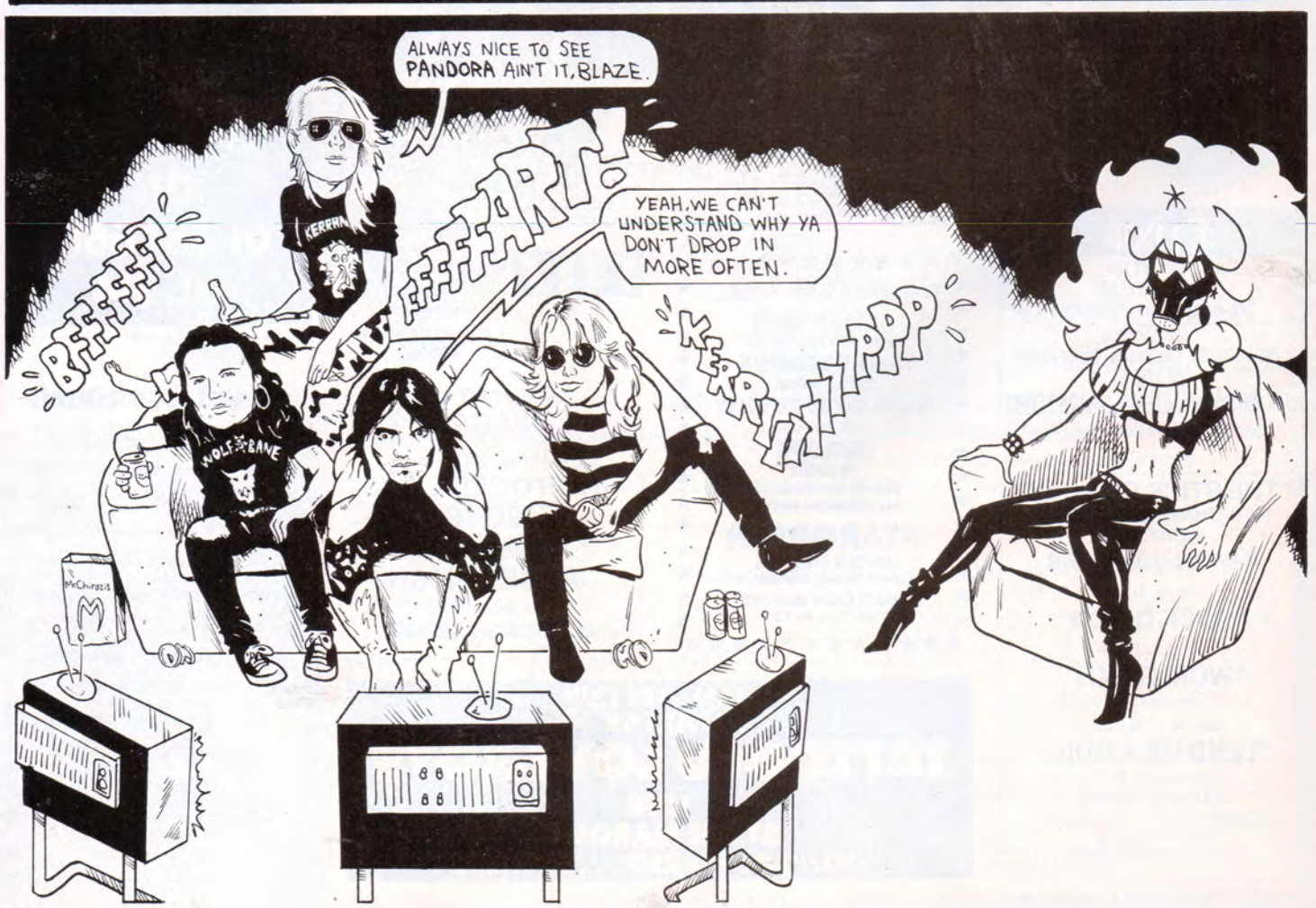
**But at last they returned – their chrome-plated faces obscured by carton after carton of chocolates – in preparation for the Great *Kerrang!* Konsumer Test. It was, sadly, not one of our greatest ideas. We tried it out on next week's all star cast and lo. . . it didn't make good copy. Listen:**

- **NEIL PEART – drummer, percussionist and lyricist with RUSH – was asked what he thought of Callard & Bowser liquorice toffees: "Globble-slurp glob glob shuck," he said. We *think* he liked them, but who knows. In fact, so much of Howard Johnson's interview is plagued with sticky sweeties that they barely got to talk about the band's new double live album and we may not run it at all. . . so there!**
- **But we'll *definitely* be featuring Don Kaye's interview with former Blue Öyster Cult drummer ALBERT BOUCHARD, who'll be revealing just what he thinks of Terry's All Gold, and his old band's filching of his concept for their 'Imaginos' LP**
- **Paul Miller will be asking CORONER whether it was the effects of sweetie over-indulgence which prompted them to christen their last album 'Punishment For Decay-dence'. . .**
- **And PAUL DEAN of LOVERBOY will be telling Brain Brandish Bristleybottom that he has – gasp! shock! horror! – given up sugar altogether**
- **As if that's not enough *(It's not enough – Ed)* we'll also be revealing numbers 50 to 26 in 'The 100 Greatest Heavy Metal Albums Of All Time' supplement.**

**Wow! That whole paragraph passed without a toffee reference! And this one just has room to tell you that all of the above will be ready for you to chew (ha!) on in issue 222, cover dated January 21, on sale Wednesday 18. Slurp!**

## PANDORA PEROXIDE

**by Ray Zell**



# METAL CHARTZ

*Who's in and who's out, who's up and who's down, who's hot and who's not. . . find out right here on the page for all pop pickers 'n' Metal lickers!*

## ALBUMS

| | | |
|---|---|---|
| 1 | 2 | SOFT METAL **Various** (Stylus) |
| 2 | 4 | NEW JERSEY **Bon Jovi** (Vertigo) |
| 3 | 1 | GN'R LIES **Guns N' Roses** (Geffen) |
| 4 | 6 | APPETITE FOR DESTRUCTION **Guns N' Roses** (Geffen) |
| 5 | 3 | THE THIEVING MAGPIE (LA GAZZA LADRA) **Marillion** (EMI) |
| 6 | 8 | HYSTERIA **Def Leppard** (Bludgeon Riffola/Phonogram) |
| 7 | 5 | SMASHES, THRASHES & HITS **Kiss** (Vertigo) |
| 8 | 10 | SLIPPERY WHEN WET **Bon Jovi** (Vertigo) |
| 9 | 7 | SEVENTH SON OF A SEVENTH SON **Iron Maiden** (EMI) |
| 10 | 21 | FOUR SYMBOLS **Led Zeppelin** (Atlantic) |
| 11 | 11 | AIN'T COMPLAINING **Status Quo** (Vertigo) |
| 12 | 12 | BAT OUT OF HELL **Meat Loaf** (Cleveland International) |
| 13 | 9 | GREATEST HITS **Journey** (CBS) |
| 14 | 22 | THE NUMBER OF THE BEAST **Iron Maiden** (Fame/EMI) |
| 15 | 16 | RECKLESS **Bryan Adams** (A&M) |
| 16 | 25 | PIECE OF MIND **Iron Maiden** (EMI) |
| 17 | 13 | . . . AND JUSTICE FOR ALL **Metallica** (Vertigo) |
| 18 | 19 | NO REST FOR THE WICKED **Ozzy Osbourne** (Epic) |
| 19 | 23 | POWERSLAVE **Iron Maiden** (EMI) |
| 20 | 18 | LIVE AFTER DEATH **Iron Maiden** (EMI) |
| 21 | 40 | ELIMINATOR **ZZ Top** (Warner Brothers) |
| 22 | 27 | KEEPER OF THE SEVEN KEYS PART II **Helloween** (Noise) |
| 23 | 14 | HITS OUT OF HELL **Meat Loaf** (Epic) |
| 24 | 20 | LITA **Lita Ford** (RCA) |
| 25 | 36 | OPEN UP AND SAY . . . AHH! **Poison** (Capitol) |
| 26 | 15 | BEAST FROM THE EAST **Dokken** (Elektra) |
| 27 | 17 | B' SIDES THEMSELVES **Marillion** (EMI) |
| 28 | 33 | STATE OF EUPHORIA **Anthrax** (Island) |
| 29 | 47 | OU812 **Van Halen** (Warner Brothers) |
| 30 | 37 | SOMEWHERE IN TIME **Iron Maiden** (Fame/EMI) |
| 31 | re | 7800° FAHRENHEIT **Bon Jovi** (Vertigo) |
| 32 | 29 | LONG COLD WINTER **Cinderella** (Vertigo) |
| 33 | re | BACK IN BLACK **AC/DC** (Atlantic) |
| 34 | 32 | WHITESNAKE 1987 **Whitesnake** (EMI) |
| 35 | 49 | SKYSCRAPER **David Lee Roth** (Warner Brothers) |
| 36 | 24 | WINGS OF HEAVEN **Magnum** (Polydor) |
| 37 | 43 | OUT OF THIS WORLD **Europe** (Epic) |
| 38 | 42 | BON JOVI **Bon Jovi** (Vertigo) |
| 39 | 44 | VIXEN **Vixen** (Manhattan) |
| 40 | 34 | WIDE AWAKE IN DREAMLAND **Pat Benatar** (Chrysalis) |
| 41 | 31 | BEST SHOTS **Pat Benatar** (Chrysalis) |
| 42 | 26 | KINGS OF METAL **Manowar** (Atlantic) |
| 43 | 28 | REACH FOR THE SKY **Ratt** (Atlantic) |
| 44 | 30 | FEMME FATALE **Femme Fatale** (MCA) |
| 45 | 41 | PYROMANIA **Def Leppard** (Vertigo) |
| 46 | re | BLOW UP YOUR VIDEO **AC/DC** (Atlantic) |
| 47 | 45 | IRON MAIDEN **Iron Maiden** (Fame/EMI) |
| 48 | 39 | WHO MADE WHO **AC/DC** (Atlantic) |
| 49 | 50 | SOUTH OF HEAVEN **Slayer** (London) |
| 50 | re | REACH FOR THE SKY **Ratt** (Atlantic) |

## US HM RADIO

| | | |
|---|---|---|
| 1 | 1 | . . . AND JUSTICE FOR ALL **Metallica** (Elektra) |
| 2 | 2 | STATE OF EUPHORIA **Anthrax** (Megaforce) |
| 3 | 3 | NO REST FOR THE WICKED **Ozzy Osbourne** (CBS) |
| 4 | 4 | NO SLEEP AT ALL **Motörhead** (GWR/Enigma) |
| 5 | 6 | WHY PLAY AROUND? **Wargasm** (Profile) |
| 6 | 7 | SURFIN' NICARAGUA **Sacred Reich** (Metal Blade) |
| 7 | 5 | KEEPER OF THE SEVEN KEYS PART II **Helloween** (Noise/RCA) |
| 8 | 10 | KINGS OF METAL **Manowar** (Atlantic) |
| 9 | 8 | BLOW MY FUSE **Kix** (Atlantic) |
| 10 | 9 | SOUTH OF HEAVEN **Slayer** (DefJam) |
| 11 | 14 | ANCIENT DREAMS **Candlemass** (Metal Blade) |
| 12 | 11 | REACH FOR THE SKY **Ratt** (Atlantic) |
| 13 | 13 | BULLETBOYS **BulletBoys** (Warner Brothers) |
| 14 | 15 | NOTHING EXCEEDS LIKE EXCESS **Raven** (Combat) |
| 15 | 16 | FORBIDDEN EVIL **Forbidden** (Combat) |
| 16 | 17 | GN'R LIES **Guns N' Roses** (Geffen) |
| 17 | 18 | IF AT FIRST YOU DON'T SUCCEED **Hades** (Medusa) |
| 18 | 12 | HOW WILL I LAUGH TOMORROW WHEN I CAN'T EVEN SMILE TODAY **Suicidal Tendencies** (Epic) |
| 19 | 19 | BEAST FROM THE EAST **Dokken** (Elektra) |
| 20 | re | MASTER CONTROL **Liege Lord** (Metal Blade) |

*Compiled by Jem Aswad for the CMJ Music Report, 830 Willis Avenue, Albertson, New York 11507, USA*

## SINGLES

| | | |
|---|---|---|
| 1 | 1 | SUDDENLY **Angry Anderson** (Food For Thought) |
| 2 | 2 | BURNING BRIDGES (ON AND OFF AND ON AGAIN) **Status Quo** (Vertigo) |
| 3 | 3 | BORN TO BE MY BABY **Bon Jovi** (Vertigo) |
| 4 | 5 | THE CLAIRVOYANT **Iron Maiden** (EMI) |
| 5 | 4 | KISS ME DEADLY **Lita Ford** (RCA) |
| 6 | 6 | FREAKS (LIVE) **Marillion** (EMI) |
| 7 | – | SHELLSHOCK **Onslaught** (London) |
| 8 | 10 | THE FLAME **Cheap Trick** (Epic) |
| 9 | 9 | THERE SHE GOES AGAIN **Quireboys** (Survival) |
| 10 | – | THE FLAME **Cheap Trick** (Epic) |
| 11 | re | THE EVIL THAT MEN DO **Iron Maiden** (EMI) |
| 12 | 7 | BAD MEDICINE **Bon Jovi** (Vertigo) |
| 13 | 8 | CALIFORNIA GIRLS **David Lee Roth** (Warner Brothers) |
| 14 | 13 | MIRACLE MAN **Ozzy Osbourne** (Epic) |
| 15 | 12 | I WANT OUT **Helloween** (Noise International) |
| 16 | 14 | SWEET CHILD O' MINE **Guns N' Roses** (Geffen) |
| 17 | 15 | FALLEN ANGEL **Poison** (Capitol) |
| 18 | 11 | HEAVEN TONIGHT **Yngwie J Malmsteen's Rising Force** (Polydor) |
| 19 | 17 | THE FINAL CONFLICT **Conflict** (Mortarhate) |
| 20 | 16 | OPEN YOUR HEART **Europe** (Epic) |

## INDIE METAL

| | | |
|---|---|---|
| 1 | 3 | MASTER OF PUPPETS **Metallica** (Music For Nations) |
| 2 | 2 | RIDE THE LIGHTNING **Metallica** (Music For Nations) |
| 3 | 1 | KEEPER OF THE SEVEN KEYS PART II **Helloween** (Noise International) |
| 4 | 4 | KEEPER OF THE SEVEN KEYS PART I **Helloween** (Noise International) |
| 5 | 16 | ON A STORYTELLER'S NIGHT **Magnum** (FM/Revolver) |
| 6 | 12 | SURFIN' NICARAGUA **Sacred Reich** (Roadrunner) |
| 7 | 5 | THE BIZ SUXX BUT WE DON'T CARE **Wrathchild** (Heavy Metal) |
| 8 | 6 | STARS ON THRASH **Various** (Roadrunner) |
| 9 | 11 | SURFING WITH THE ALIEN **Joe Satriani** (Food For Thought) |
| 10 | 17 | THE COLLECTION **Hawkwind** (Collector Series) |
| 11 | 9 | FROM ENSLAVEMENT TO OBLITERATION **Napalm Death** (Earache) |
| 12 | re | NOT OF THIS EARTH **Joe Satriani** (Food For Thought) |
| 13 | 19 | COLD LAKE **Celtic Frost** (Noise International) |
| 14 | 8 | TRANSCENDENCE **Crimson Glory** (Roadrunner) |
| 15 | 15 | ANCIENT DREAMS **Candlemass** (Axis) |
| 16 | 18 | BLEEDING HEARTS AND NEEDLE MARKS **Tattooed Love Boys** (Episode) |
| 17 | 7 | KILL 'EM ALL **Metallica** (Music For Nations) |
| 18 | 10 | LIVE AT LEEDS (THE WHO?) **The Macc Lads** (FM/Revolver) |
| 19 | 14 | LOOK WHAT THE CAT DRAGGED IN **Poison** (Music For Nations) |
| 20 | re | KILLING IS MY BUSINESS . . . AND BUSINESS IS GOOD **Megadeth** (Music For Nations) |

## IMPORTS

| | | |
|---|---|---|
| 1 | 1 | SWEET DREAMS **Sword** (Aquarius) |
| 2 | 2 | INTENSE DEFENCE **Joshua** (RCA) |
| 3 | 4 | KILL TO SURVIVE **Meliah Rage** (Passion) |
| 4 | 7 | MAN IN MOTION **Night Ranger** (MCA) |
| 5 | – | BARNESTORMING **Jimmy Barnes** (Mushroom) |
| 6 | re | LIVELINE **The Angels** (Mushroom) |
| 7 | – | A SHOW OF HANDS **Rush** (Anthem) |
| 8 | re | ROUGH HOUSE **Rough House** (Columbia) |
| 9 | 10 | SECOND HONEYMOON **Craaft** (Ariola) |
| 10 | – | ULTRAPOP **Ultrapop** (Ultimate) |

## STAR CHOICE

**BOB CATLEY (MAGNUM)**
**'THE LAST TIME I CRIED'** Chris DeBurgh (from 'Flying Colours' on A&M)
**'BLACK DOG'** Led Zeppelin (from 'Four Symbols' on Atlantic)
**'WITHOUT YOUR LOVE'** Brian Spence (from 'Reputation' on Polydor)

**MARK STANWAY (MAGNUM)**
**'BIG DREAMERS NEVER SLEEP'** Geno Vannelli (A&M)
**'STRANGER IN MY BOTTLE'** Mazique (from 'Radar Love' on Rage)
**'JUST LIKE PARADISE'** David Lee Roth (from 'Skyscraper' on Warner Brothers)

# MAIDEN SAY "BYE BYE, EVERYONE!"

SEVENTH SON, you are the seventh born of the Seventh One . . . so izzy wizzy, let's get busy! An' WHAT THE RUBBER DUCK'S GOING ON HERE?!!

It's the final night of the mighty **Iron Maiden**'s 'Seventh Tour' at the legendary **Hammersmith Odeon** on December 12 of last year.

**Bruce** is belting it out at the top of his lungs, **Dave** and **Adrian** are providing the screaming devil axes, **Nicko**'s nailing down the beat, **'Arry 'Arris** is battering his bass . . . and **Sooty** is dancing on the drum riser!

Yup, something's up with Sooty, and **Soo**'s nowhere to be seen (fnar, fnar). He's dropped in to say 'Hi' to his old drumming partner Nicko, and (along with a pantomime horse and a **Spïnal Tap**-style Stonehenge monument) turned the final Maiden show into the wildest party since Toytown lifted its prohibition laws!

The Irons are now taking a well-earned break, and Sooty is returning to his day job . . . playing number 9 for **West Ham United** . . .

**JON HOTTEN**

Pic Tony Mottram